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WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-00)

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

NY008 0C517

0 GLE136 NL PB TDGL LOS ANGELES CALIF 22

EDITH HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST. NYK

PLEASE SHIP THE STUART DAVIS PAINTING WITHOUT FURTHER CONSERVATION. IS THE MARKET VALUE UP FROM 15,000. RETURNING A MISPLACED SLIP FROM YOUR LAWYER BY AIRMAIL BEST REGARDS

JAMES ELLIOTT LOS ANGELES COUNTY MUSEUM.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 14, 1960

Mrs. L. Corrin Strong
2712 32nd Street N. W.
Washington, D. C.

Dear Alice:

Now that the gallery is closed for the two summer months, and I have a so-called breathing spell, I want to tell you of my correspondence with Waldo Rasmussen, who is taking Porter McGray's place in the latter's absence.

All the paintings from my collection which were chosen by the committee for use in the American Embassies overseas (with the exception of one Arthur Dove painting) were delivered to the Museum of Modern Art. However, after a lengthy conversation with Mr. Rasmussen, he accepted my proviso which eliminates Egypt from the list of the four Embassies scheduled, or rather, for which my paintings were scheduled.

Since Egypt has a firm policy of barring Jews as tourists, visitors, members of the press etc., I thought it would be very bad taste on my part to act as a leader. Furthermore, there were two specific paintings in the collection - *SABBATH* by Max Weber and *JEW WITH TORAH* by Hyman Blau which would be not only objectionable to the administration in Egypt (they might even be harmed), but would cause considerable embarrassment to our Ambassador stationed there. Don't you agree with me? In any event, I wanted you to know that my objections were not based on bad temper, but on an effort to be cooperative.

I hope that you and Corrin have a very pleasant summer, and that I shall have the pleasure of seeing you in the fall.

My very best regards,

Sincerely yours

BMH:1

P.S. My summer address is Eden Hill Road, Newtown, Connecticut, where I shall remain from July 20th until Labor Day - with possibly few excursions. My telephone number is Garden 6-4508

Pg. 6 "even the restatement" suggests just that - but in effect it is created
^{now}
 in terms, a form of recapitulation which occurs with many artists in late maturity.

Pg 7 Would you call any of the mentioned Precisionists (except Blume) painters
employing symbols? They are always so straightforward. Not

Since the main theme is that it is an Americanism, with roots in our own
 tradition, why bring in the dadaists, some of whom came much later. After all, Dada
 employed all methods including collage, etc. for "shock value". The Surrealists,
 after Freud made use of incongruous, or dream, imagery; and the Cubists likewise
 strongly emphasized multiple facets.

All in all, I feel that the theme shifted from the original premise, and that
 although the Precisionists updated their work, experimenting, aware of world art
 ideas, they never lost sight of the basic "American" ~~tradition~~ tradition and continued
 and continue their personal vision. As an aside, it might be interesting to note
 that Sheeler, Spencer, and Demuth surrounded themselves with the furniture and
 objects of earlier Americans; that O'Keeffe's home has the austerity of the early
 settlers, etc...

P.S. Forgive the rambling. I am still shaky and slightly doped. Also
 a slight operation on one finger is responsible for the crazy typing.

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 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
 is by published 60 years after the date of sale.

July 14, 1968

Mr. Robert Prosser
2 Willard St. Court
Cambridge 38, Massachusetts

Dear Mr. Prosser:

Forgive me for not having written earlier. However,
I did send an enthusiastic report to M.I.T. and
sincerely hope that you will get the post you desire.

As soon as I get settled in my vacation at my summer
home in Connecticut I shall write you further about
the Kramer prospects etc.

Meanwhile, my very best regards,

Sincerely yours

RM:la

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 16, 1966

Mr. David Aronson, Chairman
Division of Art
Boston University
Charles River Campus
857 Commonwealth Avenue
Boston 15, Massachusetts

Dear David:

The fact that I did not answer your letter earlier does not indicate lack of interest. On the contrary, I have been going over my file carefully and decided to make no suggestions because I could find no one equipped to accept the challenge which I think BU offers -- or I hope it offers. You know, from previous conversations, how deeply interested in the University and what great hopes it holds for me in relation to the future of art activities in New England, how vital it is to make it be the champion and the leader in a locale where such qualifications are most essential.

The whole picture in the museum and the educational field is reaching what in poker terms we call a high low. The musical chair game so prevalent during the past five years has eliminated the few top people but has produced no replacements. I am taking it upon myself to write to Harvey Arnason at the University of Minnesota (he is also the Director of the Walker Art Center), who has in that institution been very active in developing young scholars for such jobs as you outline. This is my last resort because the few people I knew who would be highly qualified are so well set at present that I am sure they will not consider a change. As a matter of fact, reading your "Statement of Responsibilities" even the president of General Motors could not encompass so broad a program and although you make no mention of remuneration I am sure that it does not equal that of an assistant small department manager at GM. Where in the world can you find the combination that is required in your statement? As I mentioned before, the only person who could help is Harvey and as soon as I get word from him I shall advise you accordingly. (Note: Do you know that there are 18 vacancies in the field of museum directors?)

To change the subject, I want to tell you about the many very im-

5 July 60

Dear B.H. Halpern

From your silence I
gather that my pictures
don't fit in your gallery -
which I regret - I would
like to have the photographs
back - would you be kind
enough to return them
to me? Thank you!

Sincerely
yours
Rike Koch

F. Koch
Oude Cracht
341

Utrecht
Dorthea laan 2.

Gemeentemuseum 's-Gravenhage Stadhouderlaan 41 / Postbus 72 / Telefoon 51 41 81

W/P.

No.: 96202/D.

Onderwerp:

Bijlage(n):

's-Gravenhage, June 27, 19 60.

Mrs. E.G. Halpert
Director Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

Mr. Sandberg and myself discussed the possibilities of the Ben Shahn Exhibition. As I understood during the delightful evening at your home that and Mr. Porter MacCray and Mr. Shahn himself objected to two exhibitions in Holland, Mr. Sandberg and me decided that the Ben Shahn Exhibition would be held in Amsterdam. I cannot say how sorry I am, but I think that this solution is reasonable.

So you will hear in the future directly from Mr. Sandberg in connection with the Shahn Exhibition.

However, you told me that it would be possible to prepare an exhibition of the work of Arthur Dove. Mr. Sandberg accepted my proposal that the Dove Exhibition you offered would be held at the Gemeentemuseum in The Hague exclusively. This does not mean that there would be no possibility for showing this exhibition in one or more other towns outside Holland.

In due time I will send you a sketch for the organization of a Dove Exhibition, which I hope you will be so kind to comment and augment upon as much as you like.

Hoping that this settlement is agreeable to you and Mr. MacCray,
I am

yours sincerely,

L. J. F. Wijsenbeek

Dr. L. J. F. Wijsenbeek
director.

acc.

Q

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Appraisal

June 29, 1960

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Mr. Leo Guthman
2629 South Dearborn Street
Chicago, Illinois

Dear Mr. Guthman:

The figures listed below are the minimum insurance valuations currently:

Wallace Reiss	The Wanderers	\$ 225.00
Karl Zarbo	The Boss	500.00
Joseph Kinigstein	Equestrian	175.00
Donald Baker	The Top	100.00
Herbert Katzman	Still Life with Crab	300.00
Lionel Feininger	Rain Cloud	1200.00
John Marin	Deer Isle, Maine	1500.00
Mark Tobey	Travellers 1954	750.00
William Zorach	Sleeping Dog 1954	275.00
Robert Cook	Skaters	600.00
Ben Shahn	Interior 1956	1500.00
Georgia O'Keeffe	Run over Long Island	1800.00
Morris Graves	Bird 1950	950.00
Max Weber	The Balcony 1949	350.00
George L. K. Morris	Elevation 1956	225.00
Stuart Davis	Detail Study #1 for Package Deal 1956	1000.00
Max Weber	Woman's Head 1910	1500.00
Reuben Tan	Lowland Shore 1948	900.00
Don Fink	Yvonne 1957	1900.00
Jack Zajac	Metamorphic Bone #4	500.00

SINCERELY YOURS

BCH:1

July 12, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51 St.
New York City

Dear Mrs. Halpert,

I do want to thank you for your introduction to the many delightful people here in the art community. They have really rolled out the red carpet and helped make my stay both pleasant and educational.

Tseng Yu Ho is indeed charming and very kindly gave me a tour of the Academy of Arts. I did not have a chance to meet Mr. Griffing and the Academy is about to be closed down for six months. Their Oriental collection is most beautiful.

Ben Norris showed me around the art department of the University, and Carl Wright and his charming wife took me to the annual dinner of the Artists and Sculptors League. Most interesting!

Enclosed is a review David Asherman (did you meet him?) asked me to write for the Advertiser's Sunday page and I thought you'd like to see it.

Thank you for enriching my stay here. I certainly appreciate your thoughtfulness and help.

Best regards,

Joanna Shaw
Joanna Shaw

4257 Sierra Drive
Honolulu 16, Hawaii

PO
file

June 20, 1968

Mrs. W. C. Holden
Assistant to the Director
The Museum
Texas Technological College
Lubbock, Texas

Dear Mrs. Holden:

No doubt Mr. and Mrs. Martin have advised you that they visited the gallery and saw a considerable number of paintings by O'Keeffe, Marin, and Davis. I also showed them some drawings by Kuniyoshi, whose paintings of the Southwest were all sold during his lifetime.

Under separate cover I am sending you photographs of the selection made by the Martins. They can possibly describe them in more detail when referring to the prints -- and also advise you that we have no paintings by Slean or by Sterne and although there are a number of Hartleys in our possession, none related to the territory you have in mind.

The photographs have all the information noted on the reverse side. The originals will be sent to you if and when your request reaches us. As I mentioned in my previous letter, the packing, shipping, and insurance premium charges will have to be assumed by your museum.

I look forward to hearing from you shortly.

Sincerely yours,

BGH:ph

STATE OF OHIO
COLUMBUS PSYCHIATRIC INSTITUTE AND HOSPITAL

RALPH M. PATTERSON, M.D., SUPERINTENDENT

UNIVERSITY HEALTH CENTER

473 W. 12TH AVENUE

COLUMBUS 10, OHIO

July 22, 1960

Mrs. Edith Halpert
Director
Downtown Gallery
32 East 51st Street
New York, New York

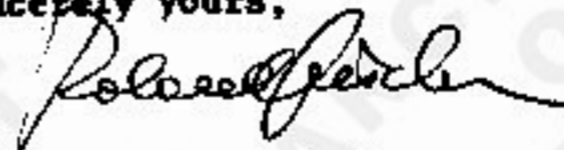
Dear Mrs. Halpert:

Do you remember the Saturday afternoon discussion in your Gallery, on the similarity between patterns in art and science?

Please find enclosed a manuscript dealing with the above theme and its variations. It took some time until the child was born although your kind assistance, through your stimulating discussion, shortened the labor period (see page 14 of the manuscript).

Since this paper was written for the intellectually alert individual, one with equal interest in art and science, we have a problem. Which publication would be interested in such a paper? Have you any suggestions? We would appreciate your advice very much, also any critical comment of yours would be gratefully and (gracefully) received. With best personal regards also in the name of my wife,

Sincerely yours,



Roland Fischer, Ph.D.
Chief Investigator
Assistant Professor of
Physiological Chemistry
and Psychiatry

Last November

Encl.
RP/rlp

Address correspondence to:

Columbus Psychiatric Institute and Hospital, Research Division, Benjamin Pasamanick, Director

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MEADOWSONG
R.F.D. 1, VIENNA
VIRGINIA

24 June 1960

Dear Mrs. Halpert;

A few months ago I telephoned you regarding a William Matthew Prior painting of three children included in the exhibition of your private collection at the Corcoran Gallery of Art in Washington, in January-February 1960.

My mother, Mrs. Marten J. Meyer has two portraits which we believe are by Prior or his brother-in-law and when she saw your painting she said she would like so very much to have a photograph of it. When I spoke to you to obtain permission to photograph it you suggested I write you as you may already have a photo or reproduction. If you do, we should so very much appreciate it if you could send it to my mother, and if you let us know the cost of same, we shall gladly send that along to you.

Thank you very much for your attention in this matter. Please address correspondence to: Mrs. Marten J. Meyer, 12 Pine Ridge Road, Wellesley Farms 82, Massachusetts.

Sincerely yours,

Jeannie M. Bird

(Mrs. David Bird)

P.S. May I congratulate you on the entire collection which made a most exciting show during the past winter

June 16, 1960

Mr. H. H. Arneson, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 8, Minnesota

Dear Harvey:

With the big influx of museum personnel en route from Boston to points west, north, and south, I certainly hoped to see you and was greatly disappointed that you were not among the visiting firemen in New York. As you know, it is always a great pleasure to see you and this time I was sure you would be accompanied by Elizabeth.

Quiet has settled upon us and we are now readying for our annual two-months' vacation. The gallery closes the end of this month and for the first time in four years I am off to Newtown where I hope to resolve all my problems, plus a few others. Among the latter there are two in which I should like to involve you.

The first has to do with Boston University which, in my opinion, has been doing an exceedingly fine job in what I consider a fallow area. With the brilliant young men you have developed, encouraged, and placed, I thought perhaps you would have a suggestion.

The second has to do with Israel. I recall your enthusiasm and am also aware of my complete ignorance of what goes on specifically. A few days ago a character by the name of Samuel Beeth called on me to ask whether I could recommend an artist who would set up a workshop in Jerusalem to stimulate the local artists. Since you were the first to set up a program of inviting artists for short periods during the summer, I should be most grateful if you could have someone write a brief outline of such a program to suggest to Mr. Beeth, who is willing to set up an endowment of approximately \$5000. a year to bring American artists to Jerusalem to encourage the few creative painters and sculptors. His ideas are very vague and mine are no brighter since I am not familiar with the physical set-up. I insisted, however, that it should be done through the University or the Museum in view of the fact that there is no official art school, according to the would-be donor. If you have any suggestions I should be most grateful and I know he would be also. I always want to encourage gifts from laymen to help artists but on this occasion I am stumped.

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

June 17, 1960

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith,

Thank you for writing me. I would like very much to have the name and address of the owner of the Rembrandt Peale miniature or if you wish to contact the person, please let me know the asking price. As for the Raphaelle Peale still life, you told me the name of the owner and said that he was interested in selling which surprised me because as I recall, he wrote me that he was not interested in selling but he may have changed his mind. Perhaps I'll write him again. If I don't, I'll get in touch with you.

I have written Hugh Townley, the sculptor at Boston University and suggested that he get in touch with you this fall. In my opinion Hugh is a good artist and his work should be handled by someone like you who has a deep feeling for art.

Again, thank you very much for a pleasant evening.

As ever,



Edward H. Dwight
Director

EHD/tw

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P4339

Plastichrome[®] by Gumpert's, Boston 18, Mass., U.S.A.

Post Card
ADDRESS

Place
STAMP
Here

Leo S. Guthman

July 9, 1960.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York-22, New York.

Dear Edith:

Thanks for sending me the appraisals of the pictures. As you know, I do not get too excited about the increase in values. Most of all, I have had pleasure with them.

In looking over the inventory, I have two Marin pictures and you only gave me the valuation for one; one of them being Deer Island, Maine and the other, Bold Island, Maine. When you get around to it, send me a second valuation. Incidentally, about Michel calling you - - I met her in Europe and part of a more involved story I will tell you sometime - - so don't go too far overboard if you don't enjoy her.

Off to Los Angeles tomorrow.

Fondly,

Leo

2629 S. Dearborn Street
Chicago-16, Illinois.

Wrote to A

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MEMORANDUM

From the desk of
BRUCE ST. JOHN

Date 6/30

Dear Edith - Thank you again
TO: for the fine lunch, help, and
a nice day! —

Attached list is up to date
as of today. Add, delete, etc
as you wish.

Let me know when it
will be convenient for me to
come up the week beginning
July 11th —

Best, as always,

Bruce

June 22, 1966

Mr. Lee Guttman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Lee:

As the final gesture of a hectic and most tiring gallery season I am enclosing the revised appraisals of the paintings and sculpture you acquired from us. You have been very nice about this as most of our clients want a new schedule at least once a month expecting the prices to rise that rapidly.

Why don't you get a large gang of Chicagoans, etc., and make-dances at the Democratic Convention, totting animated posters for our Adlai. In any event, have fun there when you are not resting and don't work too hard at Colgate.

I certainly hope that this year you will finally make Newtown. Incidentally, a very nice person called me last Saturday shortly after I arrived for a very short weekend and introduced herself as a friend of yours. The name, as I recall, was Michele. She lives in Huntington, probably no more than three or four miles from Eden Hill. Since I had guests and had a great many things to do, I thought it best to wait until I arrive for my permanent stay, at the end of this week, and shall call her. Perhaps having two reasons to come out to Newtown will make the visit tempting. I do hope I shall see you.

Fondly,

EMH:pb
Enclosure

Mr. and Mrs. Edwin Gilbert

June 18, 1944

- 3 -

I have had during my trips lecturing in Minneapolis, St. Louis, Sarasota, Chicago, et cetera. So who needs the Navy? I have been seeing the world in mufti.

Do write me soon again, and for heaven's sake, Virginia, have you forgotten your English? If so, write me in French.

Lots of love to you-all.

Sincerely,

EGH:ph

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down flower beds. Old age is just around the corner and I have to slow a bit and then, but it won't stop me. I continue now and then, but it won't stop me. I continue now and then, but it won't stop me.

Mr. Earle Grant. I was very much interested in reading the report of the 2922 Nichols Street San Diego 6, California

Dear Earle:

Being a traveling dame, plus the fact that the gallery closed on June 30th for the regular two months vacation, your letter has just come to my attention.

Of course it was grand hearing from you, but I wish that you and Fling would make more frequent trips to New York, as I always love seeing you.

Yes, the Marins in the London exhibition are from the Downtown Gallery. Remember that old John lived and worked until the age of 83, and during that long life span, produced a normal amount of paintings per annum. Although far more than ninety percent of his work is now in public and private collections, we still have a comfortable stock in our vaults, releasing a few at a time for sale. But, being much more generous in the way of exhibitions, as it is our policy to cooperate with other galleries, we like, and also to keep the artist's name before the public which can be accomplished only through one-man exhibitions.

Indeed you can get an increased valuation, and I would suggest that you drop me a note - say in November - as a reminder, so that I can send you the latest appraisal. We plan to increase all prices on all paintings as of September 1960. Not only because the market is the most active in history, but also because our prices for the real Masters in Contemporary American art are way below the current general level and the artists, or their estates, are raising the dickens with me. Incidentally, if you still plan to give a Marin to the Santa Barbara Museum (you once mentioned this idea?) this would be a good time to make your decision. And, it ain't sales talk, since we broke all records for our fiscal year.

I did get to California on my way from Honolulu, but because I extended my stay at the latter place, I had only two days in L.A. and jetted home in a hurry the day after Christmas. My next trip to California will be of longer duration and I shall certainly take advantage of your sweet invitation and will pop in unexpectedly - but with due notice. This certainly has been my traveling year and I seem to have covered a tremendous area, but all my stays were quickies, which, as you know, is the most tiring kind of traveling there is. Although I was that I



THE CITY OF NEW YORK
DEPARTMENT OF BUILDINGS

July 20, 1960

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Re: 32 East 51 Street,
Manhattan
Docket No. 17096P

Dear Madam:

Reference is made to your letter of June 14, 1960, in relation to above docket number assigned to your complaint of rat infestation at 32 East 51 Street.

Rodent infestation within a multiple dwelling or the premises upon which such dwelling is located is a mandated responsibility of the owner of such premises. The presence of rats in other than multiple dwellings is a matter not within the purview of the powers of the Department of Buildings.

This Department is keenly aware of the health problem incident to rodent infestation of a building and a neighborhood, but enforcement tools are necessarily restricted to statutory machinery. It is noted that you forwarded a copy of your letter of June 14 to the action agency, the Department of Health in this instance.

Very truly yours,

Joseph J. Christian
Joseph J. Christian
Acting Deputy Commissioner

JJC:MMcG

MANHATTAN
MUNICIPAL BUILDING
NEW YORK 7, N. Y.

BRONX
1822 ARTHUR AVENUE
BRONX 87, N. Y.

BROOKLYN
MUNICIPAL BUILDING
BROOKLYN 1, N. Y.

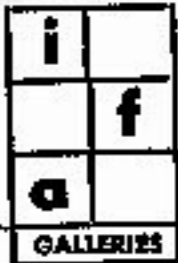
QUEENS
120-85 QUEENS BLVD.
KEW GARDENS 18, L. I.

RICHMOND
BOROUGH HALL
ST. GEORGE 1, S. I.

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DIRECTOR: Manuel Baker



THE i. f. a. GALLERIES, INC.

2623 Connecticut Avenue, Washington, D. C. DUpont 7-7537

Original Paintings
Original Prints
Sculpture
Portrait Painting
Restoration
Color Reproductions
Custom Framing

June 30, 1960

Miss Edith Halpert
Downtown Gallery
32 E. 51 Street
New York, N. Y.

Dear Miss Halpert:

One of our clients is interested in a print of Ben Shahn's "Wheat Field" (1958) 22 1/4" x 37" (colored by hand) \$75.

I would appreciate your sending me this serigraph at the usual Gallery discount.

Thank you for your cooperation.

Sincerely yours,

Manuel Baker
Manuel Baker

MB:r

DISTINGUISHED AMERICAN ART

Stuart Davis b.1898

"Owl! In San Pao," by Stuart Davis, is one of five paintings in the "Distinguished American Art" series of the National Blank Book Company. It is an oil on canvas, measures 41 3/4" wide by 52 1/4" high, and was painted in 1951. The other paintings in the series are by Ben Shahn, Andrew Wyeth, Lyonel Feininger and Charles Sheeler.

Mr. Davis, a native of Philadelphia, is a member of the American Institute of Arts and Letters. In 1956 he was one of five Americans selected for the Guggenheim International Awards Exhibition. Here are his comments on the word "art," on the stimulus of the American scene, and on this painting:

Informed people use the word "art," as applied to painting, to mean a varied, but coherent organization of form and color. They do not mean that the painting is art because the subject represents a scene of great social moment, a patriotic sentiment, or a mystical thesis. They apply the word "art" to a painting of a plate of apples, or a purely geometric composition (irrespective of style or manner of treatment), as freely as they do to a great figure composition, or a Renaissance saint or duke.

This informed usage of the word "art" refers to nothing else but the artist's abstraction of the color-space of a subject, entirely separate from its political, economic, or domestic meaning and utility, and his reconstruction of that abstraction in the materials of his art. Thus all real art has always been and will always be essentially abstract, regardless of changes in subject matter, material, and technique. . . .

From "Abstract Art in the American Scene," *Parasus*, v. 13, March, 1941, pp. 100, 101

In my own case, I have enjoyed the dynamic American scene for many years past, and all of my pictures (including the ones I painted in Paris) are referential to it. They all have their originating impulse in the impact of the contemporary American environment. And it is certainly a fact that the relevant art, literature, and music of other times and places are among the most cherished realities of that environment. I mention this last point only because there is a continuing trend by strong groups in American art who, in this way or that, deny it.

Some of the things which have made me want to paint, outside of other paintings, are: American wood and iron works of the past; Civil War and skyscraper architecture; the brilliant colors on gasoline stations, chain-store fronts, and taxicabs; the music of Bach; synthetic chemistry; the poetry of Rimbaud; fast travel by train, auto, and aeroplane which brought new and multiple perspectives; electric signs; the landscape and boats of Gloucester, Massachusetts; 5 & 10 cent store kitchen utensils; movies and radio; Earl Hines' hot piano and Negro jazz music in general, etc. In one way or another the quality of these things plays a role in determining the character of my paintings. Not in the sense of describing them in graphic images, but by predetermining an analogous dynamics in the design, which becomes a new part of the American environment. Paris School, Abstraction, Escapism? Nope, just Color-Space Compositions celebrating the resolution in art of stresses set up by some aspect of the American scene.

From "The Cube Root," *Art News*, v. 41, February 1, 1943, p. 336

"Owl! In San Pao" carries on the idea that a first-class painting is an object. All feelings incident to its Subject and execution, along with the metaphysics of Method, disappear with the emergence of the Object. "Owl! In San Pao" has the general character of a Still Life, seen in a blasting international mood. Instead of a Utensil we see an Event. And then of course one always tries to remember what Rimbaud said about the Vowels when he was a little boy.

Stuart Davis

An excellent and brief (59 pp.) introduction to the art and opinions of Mr. Davis is the catalogue of the retrospective Stuart Davis Exhibition, organized in 1957 by the Walker Art Center in Minneapolis in collaboration with the Des Moines Art Center, the San Francisco Museum of Art, and the Whitney Museum of American Art, New York.

NATIONAL BLANK BOOK COMPANY

HOLYOKE, MASSACHUSETTS

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NOTICE OF ANNUAL MEETING OF MEMBERS OF SHELBURNE MUSEUM, INCORPORATED

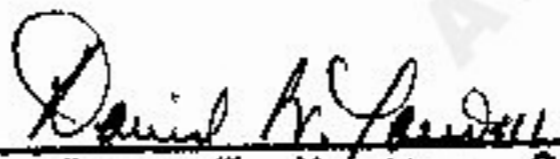
PLEASE TAKE NOTICE THAT IN ACCORDANCE WITH THE BY-LAWS OF THE CORPORATION THE ANNUAL MEETING OF THE MEMBERS OF SHELBURNE MUSEUM, INCORPORATED, WILL BE HELD ON SATURDAY, JULY 9, 1960, AT 10:00 O'CLOCK IN THE FORENOON (DAYLIGHT SAVING TIME) IN THE MEETING HOUSE ON THE MUSEUM GROUNDS IN SHELBURNE VILLAGE.

THE MEETING WILL BE FOR THE PURPOSE OF ELECTING TRUSTEES FOR THE ENSUING YEAR AND CONDUCTING ANY AND ALL OTHER BUSINESS PROPER TO COME BEFORE THE MEETING IN ACCORDANCE WITH THE ARTICLES OF ASSOCIATION AND BY-LAWS OF THE CORPORATION.

ALL MEMBERS AND TRUSTEES WHO CAN BE PRESENT, AND THEIR HUSBANDS OR WIVES, ARE INVITED BY MRS. WEBB TO COME TO LUNCHEON AT THE "BRICK HOUSE" AT 12:30 P.M. FOLLOWING THE MEETING.

IT WILL HELP MRS. WEBB TO PLAN THE LUNCHEON IF YOU WILL COMPLETE AND RETURN TO THE CLERK THE ENCLOSED REPLY POST CARD BY TUESDAY, JULY 5, 1960, OR SOONER IF POSSIBLE.

DATED AT SHELBURNE, VERMONT, JUNE 20, 1960.



DAVID W. YANDELL, CLERK

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DEPARTMENT OF PRINTS AND DRAWINGS
THE ROYAL MUSEUM OF FINE ARTS
SØLVGADE, COPENHAGEN, DENMARK

June 22nd, 1960.

By airmail.

Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you very much for your kind letter of June 16.
I am very pleased to hear that the two graphic works of Ben Shahn
are on their way, and I shall see that they are paid for as soon as
they have reached us.

As to the question about the price of the drawing "Man
on the Beach" the misunderstanding seems to be due to a misprint
in my letter. Actually I was always well aware of the fact that
its price was \$350. - I am glad to hear that you don't need our
decision until August, but may I ask you frankly: is there any
chance for us to have the drawing sent on approval? This would
certainly facilitate our decision. Judging merely from the photo-
graph, however, it seems to be a delightful drawing. Of course
we are prepared to cover your expenses in sending us the drawing,
in case we do not after all want to keep it.

I have had a continuous series of enthusiastic letters
from Mrs. Finsen, whom I expect to be back again within a short
time. I envy her the visit to your country and do hope that I,
too, shall have the opportunity.

Sincerely yours,


Erik Fischer.

EF/JH.

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purchaser is living, it can be assumed that the information
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July 14, 1960

Mr. Vincent Scully
Department of Fine Arts
Yale University
New Haven, Connecticut

Dear Mr. Scully:

I hope you don't mind my persistence, but I am eager to get back, for my files, the George Brewster clippings from House Beautiful.

At a meeting with several members of the ART IN AMERICA Editorial department, I was advised that your article had been received by the magazine and therefore I am sure that you no longer have interest in the clippings referred to above.

Many thanks for your cooperation.

Sincerely yours

MBL

due to publishing information regarding sales transactions, respondents are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

378

July 5, 1960

Whale Oil Co., Inc.
Whale Square
Brooklyn 32, N. Y.

Att: W. Adams

Ref. 21883


Gentlemen:

I spoke to several people in your service department about this unpaid bill of \$27.50. This covers "relocation of a clock thermostat and pumping out tank of sludge and water".

As this building has a service contract with you we understand that the second item "the pumping out of the sludge and water" is covered by it. If you will be good enough to send us a corrected bill eliminating this item we will send you our check for payment.

Very truly yours,

I. M. SCHWARZKOPF, INC.


Irving M. Schwarzkopf

IMScba

cc: Mrs. E. Halpert
5 Downtown Gallery
32 E. 51 St., N.Y.C.

June 16, 1960

Dr. Paul J. Sachs
Fogg Art Museum
Widener Library, Room F
Cambridge, Massachusetts

Dear Dr. Sachs:

In the event that you have not been apprized of this fact, I am writing to let you know that Perry Rathbone wrote a very pleasant letter to me, as of June 14th, stating, "We have looked very studiously at the Ben Shahn and for a long time and have reluctantly come to the conclusion that we would prefer to wait for another opportunity." The picture is being returned to us before the gallery closes for the summer at the end of this month.

I look forward to seeing you in the fall. My very best regards and do have a very pleasant vacation.

Sincerely yours,

RGPpb

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July 14, 1960

Mr. David Aronson, Chairman
Division of Art
Boston University
Charles River Campus
857 Commonwealth Avenue
Boston 15, Massachusetts

Dear David:

In going through my follow up file I find lengthy correspondence which passed between you and me about the middle of June. My letter contained several queries which you have not answered, and therefore I wonder whether a letter dated June 16th had reached you. If it did, please answer and meanwhile I can add that Harvey Aronson had no suggestions for the post as wide open at B.U.

My best regards.

Sincerely yours

DM:la

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ESTABLISHED 1913
DAILY AND SUNDAY

Honolulu Star-Bulletin

HONOLULU 2, HAWAII, U.S.A.

POST OFFICE BOX 3080
TELEGRAPHIC ADDRESS: "STARBUL"

Sunday Art Page
July 18, 1960

Edith Gregor Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22

Dear Mrs. Halpert:

Your letter regarding Joanna Shaw arrived but a few days before she herself phoned me. By fortuitous circumstance, the timing coincided with an invitation for Lois and me to attend the annual meeting (dinner, cocktails) of the Honolulu Painters and Sculptors League. Through the courtesy of the host and hostess, and League officers, we were able to take Joanna as our guest. She, in turn, met many of the local artists; and, since then, has been shown about by Ben Norris, Betty Ecker, etc. I thought some of having Joanna do a piece for the Art Page... but procrastinated under the strictures of space limitations; only to have the rival daily, the 'Tiser, ask her to do a review for them. And a nice job it was, too. Which should teach me! She is a very nice person, well liked by all who have met her. Thank you for steering her our way.

I trust my efforts on Mick Brownlee's behalf were not too presumptuous....

Ed Stasack, who has built himself a big studio in the past few months, has also managed to go on painting like mad all the while. I saw his stuff last week and found it tremendously exciting. Another long step ahead, much like last year's jump went beyond all that went before. His new pieces, while abstract, trend more and more to be filled with strong figures. Not people, not objects, but presences. The impact is startling. Color, line and texture; all with more glory than ever. And he has done a series of miniatures that are fascinating.

Ben Norris, too, is producing...some 40 or 50 collages so far this year. He feels, at last, he has command of his medium and I am struck that way, too. I love Betty's collages for import; but Ben's have it for textural qualities.

With a warm aloha,

Carl Wright

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of me as the present one does. I have just hit sixty and feel that I have earned a rest or at least a let-down in my activities. My income will, of course, be considerably affected by the change and I would have to make some plans to have the money come from some other source, which would have to be arranged accordingly.

Best regards

After reading this carefully, I think you will agree to your end of the responsibility and so, I shall also send in writing a pledge to the figure you specify.

I hope you and your wife are well.

My best regards regarding your plan of selling the house with your approval. To you think it is wise in view of the fact that it is the only security the bank has. The money will be very valuable as it does always in such cases. The bank seems to be able to manage her affairs and, because of her inexperience, is not equipped to do so. After all, it is the neighborhood that is operating so the buyers. Furthermore, certainly in New York the valuation is often enhanced when the owner of the house is a woman. I am not trying to act as a salesman but I am about her being left penniless shortly. There is always the possibility that some of the money will be claimed as settlement for Howard's debts. All this is worth investigating carefully.

P. S. My summer home is in the mountains. I am not trying to act as a salesman but I am about her being left penniless shortly. There is always the possibility that some of the money will be claimed as settlement for Howard's debts. All this is worth investigating carefully.

The reason I am writing you about this is that I feel - and I think you will agree - that you have a responsibility (if I may say so) to the grandchild, even if you have no interest in the property. With your generosity in the way of charities, it seems logical that some of it would be directed toward as close a relative as a grandson who, incidentally, gives promise of developing into an adult to be proud of.

I am making a proposition to you at this point, indicating that I feel an interest in the child, although in my case there is no responsibility whatsoever. If you agree to allow a specific sum monthly toward Howard's upkeep, I shall retain whatever it is for your mention. I can either set up my end of it as a trust fund for his future or, if as a sick child he needs it now to get together with his mother's care, it can be sent directly to her on a regular basis up to the point where she can be completely self-sufficient and then the money can be put aside in a trust for his education. I have to know this very shortly as I am making plans to give up the gallery within a year or so and possibly moving to Honolulu where I have been offered a very good job in a museum - a job which will not take as much time

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HARRIET ANDERSON • 46 MOUNTAIN VIEW TERRACE • HAMDEN 17, CONNECTICUT

17 June 1960

Dear Mrs. Halpert:

Agnes R. Claflin of the Vassar Art Department gave me your name- I regret not all of it - as one to whom I might turn for help.

I have a painting by A. B. Davies, purchased in the twenties which I very much wish now to sell. I have photographs of it which I can send you, if you are willing to advise me about it. It is in a Prendergast frame, about 34 by 28 inches.

I have already applied to Mr. Victor Spark at the suggestion also of Mrs. Claflin, but he was quite discouraging about it. Perhaps you would be able to take a more hopeful view. I would be grateful to know.

Sincerely yours,

Harriet Anderson

Mrs. Halpert
Midtown Galleries
17 East 57th Street,
New York, N.Y.

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June 20, 1960

Mr. Boris Mirski
Boris Mirski Gallery
166 Newbury Street
Boston, Massachusetts

Dear Boris:

I have been considerably disturbed by your silence but I suppose I should become accustomed to these long gaps.

At the moment we are making preparations for our annual vacation and hope to close shop on the first of July. Thus we have been checking our records and although we are still waiting for a good part of the payment from Allen Sirota I thought it best to send you the check which cleans up our joint account. You have all the previous details on file, including the last bills we sent you for the two Rattners. The commission information is attached.

This does not take into consideration the following Shahn prints which are still in your possession or some of which may have been sold in the interim. In any event, I should very much like to get an accounting on these as well so that our books will be in order and the account won't bother me during the summer.

I do hope that you and Aida can take time out to pay me a visit in Newtown where I hope to remain during July and August — for the first time in four years. I am really looking forward to the forthcoming rest and hope to have some of my friends pay me a visit. Do let me know if and when you can come.

Incidentally I have had no word from Moses since I wrote to him just before my lecture tour. Has he changed his mind about going to Israel or, and I can't believe it possible, was he offended because I was obliged to be absent during his proposed visit? Won't you write me about all these matters and accept my kindest regards.

As ever,

EDH:ph

P.S. I received a letter from Robert Frennesser stating that a one-man show of his work was in progress at your gallery and taking it for granted that I received a catalogue of the show. So that I will not be embarrassed when I see him I should appreciate a copy of the catalogue at your earliest convenience.

POV

June 20, 1960

Mr. Victor Tepper
5 Heathstone Crescent
Willowdale, Ontario
Canada

Dear Mr. Tepper:

It was so nice to hear from you again and I certainly look forward to a visit from you and Mrs. Tepper either in September or October.

The gallery will be closed during the months of July and August but all mail addressed here will reach me at my summer home.

One of the two small sculptures you mentioned has been sold and if you are referring to the large DEPOSITION which was reproduced in LIFE Magazine and other publications as well as the newspapers (the six-foot Christ figure), this, too, has been sold, but I am sure you will find some others of equal interest. Laas is unquestionably one of our most brilliant sculptors and I can assure you that the photographs or reproductions don't do him justice.

I hope to see you in the early fall.

Sincerely yours,

EM:ph

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COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE. • RICHMOND, 20

July 7, 1960

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

For a number of years the Virginia Museum of Fine Arts has circulated, to colleges, art centers and clubs in Virginia, a current exhibition of twenty water colors by contemporary artists. This exhibition is renewed every two years.

Each participating New York gallery usually lends one painting each by five of its artists, and at the end of the two year circulation period, the Virginia Museum buys from each lending gallery one of the five water colors to become a part of the Museum's permanent collection.

We hope very much that your gallery will be interested in assisting us with this project for the July 1960-62 tour. If so, I plan to be in New York on 14 July and 15 July and can stop in to select the loans. Mixed techniques are acceptable, provided the painting is on a stiff, flat material not requiring a stretcher.

We arrange for the packaging and shipping of the water colors from your gallery to Virginia and return at our expense, and we cover all loans with all-risk, wall to wall insurance at your valuations.

While the water colors are in circulation in Virginia, they are shown in specially designed protective mounts prepared by our shop. The name of the lending gallery, the purchase price of the painting, as well as the artist's name and the title of the picture are printed on the label which accompanies each painting.

I shall call you on July 14 to inquire if you will be able to help us with the 1960-62 exhibition and, in that case, to make an appointment for July 15.

Very sincerely yours,

Pinkney Near
Pinkney Near
Curator

THE AMERICAN FEDERATION OF ARTS



1045 Fifth Avenue, New York 28 • SA 2-2452

June 29, 1960

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Re: JACK LEVINE RETROSPECTIVE
EXHIBITION

Dear Mr. Allen:

Enclosed please find loan contracts for the painting by Jack Levine, "The Humanist," which Mrs. Halpert has agreed to contribute to the above exhibition to be held in Mexico City during September and October of this year. One copy of the form is for your files; the other should be filled in, signed and returned to us.

Thank you so much for attending to this additional request on such short notice. The show is shaping up quite well, and if there is a catalog we shall send one to the gallery when they are available.

With best wishes for the summer,

Sincerely,

Elaine Taylor
Exhibitions

Encls.

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The art department offered me this job - a description of which you will receive on a printed card! plus address, and I was delighted to accept it. I shall also be in charge not only of the collections, but of the lecture and exhibition programs. St. Louis has never seen a one-man show of either Shahn, Sheeler or Dove! I will teach 3 hours per week in 1960-61; 6 hrs per in 1961-62. If you don't think this 57 year old is happening to his books and notebooks, well! Four hours

June 28, 1966

Mr. Dewey F. Bartlett
406 National Bank of Tulsa Building
Tulsa 3, Oklahoma

Dear Mr. Bartlett:

Thank you for your letter.

Under separate cover I am sending you several photographs of Barnett paintings available, all small in dimensions.

Unfortunately we have no color transparencies but if the quality as demonstrated in the black and white prints intrigues you we shall be very glad to send the original paintings to you for consideration since the gallery will be closed during the months of July and August and the paintings will be available.

Although I shall not be in my office as of July 1st, all mail sent to this address will reach me and will receive prompt attention.

Sincerely yours,

EGH:ph

First 2 thru 500 1800
After 9000



UNITED STATES INFORMATION AGENCY
WASHINGTON

June 23, 1960

Dear Mrs. Halpert:

As requested by Mr. John Baur of the Whitney Museum we are returning to you the color transparency of William Zorach's Victory.

Thank you very much for letting us use the picture. A copy of the issue in which our story on William Zorach appears will be sent to you when it is ready for distribution.

Sincerely yours,

Harriett C. Mathews

Harriett C. Mathews
Picture Section
America Illustrated

Enclosure:
Color Transparency

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

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Leo S. Guthman

June 21, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks very much for your clipping--I certainly enjoy the sculpture.

Incidentally, you were going to send me revised appraisals of the various paintings and sculptures that I have gotten from you. I know that you are busy, but maybe you can get this in before you leave for the country.

Not much new here. I have tentative plans to go out to Los Angeles for the Democratic Convention--I will try to "root" for your favorite candidate. Outside of that, a week at Colgate for a seminar. Nothing else on the agenda. If I should be fortunate enough to get East, I will take you up on that long-standing invitation of yours to go up to Newtown.

Fondly,



2629 South Dearborn Street
Chicago 16, Illinois

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June 28, 1968

Mr. Otto M. Gerson
Otto Gerson Gallery, Inc.
41 East 57th Street
New York 22, N. Y.

Dear Mr. Gerson:

Thank you so much for sending me the appraisal on the
Despian bronze.

I believe I told you that I will communicate with you
as soon as I receive from the family the ultimate de-
cision in regard to the collection I discussed with
you. They promised to let me know before I leave for
my two-months' vacation -- at the end of this month.

Best regards.

Sincerely yours,

RM:pb

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[illegible]

I can't tell you how much I enjoyed my weekend in Shelburne. The museum and its constant development is always a thrill to me. It is astonishing how, after its "death", it can reprove. Again I repeat that nothing like this could have happened without your vision and your genius of instilling this visionary quality throughout every section of the museum. My hat's off to you.

However, I still feel that a very special publishing release

To make up for my absence (from my point of view) at this special opening, I am planning to travel with my family - my mother, her husband and sixteen year old daughter - to a visit in Shelburne during the first week of August - about the middle of August. We shall drive over and I will be the docent for the family so that you are not disturbed, but, of course, will let you know where we are staying and hope you will invite us to lunch and say so that they may have the privilege of meeting you in your immediate environment. I feel it is important for Nathalie (my niece) as my successor and for Patry (her daughter) as a student of American history (and I hope to be able to see the section of the museum in detail). I plan to see the museum many times and think I will be able to do so.

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is any chance to sell these
articles.

I will wait and pray until
I hear from you.

Sincerely
Mr. Roger Cross
310 E. Mifflin St.
Madison 3, Wisconsin

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June 28, 1960

Mrs. J. Watson Webb
Shelburne
Vermont

Dear Electra:

On June 9th when I wrote you about the Korach sculpture, Grandin Moses, etc., I enclosed the list of editors and/or art critics representing both magazines and newspapers. However, according to Mr. Schenover, this did not reach you and I am therefore enclosing another list. Where the home address is given, I am indicating what publication the person represents. The reason for the home rather than the business address is that some of these publications do not operate during the summer months.

Sincerely yours

WHL:q

Cincinnati Co.

Ronnie is naturally very upset, he is an emotional child, moans and groans all day about going to California, it's difficult for a child to understand.

Keep well and take good care of yourself.

Love,

Sally.

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June 23, 1960

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Marin:

I am very sorry to learn that the glass on the Weber woodcut was broken in shipment. These prints were carefully packed and were sent by Railway Express and not by Parcel Post.

I have contacted the Railway Express office here, and they recommend that a claim be made in New York through their local office. Mr. R. H. Peterson is the New York superintendent at 219 East 42nd Street, Murray Hill 6-7900.

This shipment was insured, and their representative here assures me that they will be glad to call on you concerning this. The Railway Express receipt is enclosed to sustain your claim. I hope this can be worked out to your satisfaction in New York.

Sincerely,



Richard Hood

RH:cg
Encl.



Philadelphia
Museum College of Art
Broad and Pine Streets
Philadelphia 2, Pa.
Kingsley 6-0545

July twenty-first,
1 9 6 0

Mr. James Elliott,
Los Angeles County Museum,
Los Angeles 7, California.

Dear Jim:

I have been in Newtown on and off, visiting here
and there, but now - and as of next week - plan
to be here pretty steadily, and so I do hope you
will bear this in mind and will call me here - not
in New York. The number, if I didn't give it to
you before - is Newtown: Garden 6 - 4508.

Cheers.

ogh-k.

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE. RICHMOND, 20

July 18, 1960

Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Allen:

It was pleasant meeting you in New York last week, and we greatly appreciate your time and trouble spent in assisting us with our two-year traveling exhibition of watercolors.

W. S. Budworth & Son will be contacting you on Tuesday, July 19, to pick up the following five paintings which the Downtown Gallery is lending to the Virginia Museum:

Jonah Kinigstein	"Night Bird"	\$250
Miriam Beerman	"Pay Sage"	\$250
Carol Haerer	"Lerici"	\$200
William Zorach	"Low Tide, Robinhood"	\$500
Karl Zerbe	"Oregon, New Building"	\$650

The paintings have been insured and you will receive our official receipt after the works have arrived at the Museum.

Thank you again for your generous assistance.

Sincerely yours,

Pinkney Near

Pinkney Near
Curator

PN/ns

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July 14, 1960

Mr. William H. Lane
Standard Pyrocoloid Corporation
Leominster, Massachusetts

Dear Bill:

It was good to hear from you.

I tried to reach you by phone the other day, but was advised that your office was closed for a vacation. And Lawrence seemed to have had the same response at your home.

Since we too are vacationing at the gallery, I would suggest that you send down the pictures via Boston Truck. Why don't you include the Marin drawings and the Dove as well. I shall put the latter aside so that we can discuss all of them on your next visit in early September.

How about paying me a visit in Newtown? I shall be there from about the 21st of this month until Labor Day, with possibly a few little excursions in between. You know how glad I am to see you always.

My best regards,

Sincerely yours

RCH:la

P.S. As a reminder the telephone number is Garden 6-4508

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MRS. J. WATSON WEBB
SHELBURNE, VERMONT

DEAR EDITH:

YOU CAN SEE FROM THE ENCLOSED VERI-
FAX LETTER FROM NINA LITTLE THAT YOUR JENNYS HAS
BEEN QUESTIONED AND IT WOULD PLEASE ME NO END IF
YOU HAD THE PROOF THAT IT WAS A JENNYS AND NOT A
BREWSTER. YOU ASKED ME TO SEND YOU THIS AND AS
I WROTE TO YOU YESTERDAY, ALL I CAN SAY IS LOVE
AND BEST WISHES -

AFFECTIONATELY,

Electra

JULY 19, 1960

June 23, 1960

Mr. William M. Eisendrath, Jr.
Assistant Director
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Bill:

As an excellent example of how to avoid issues, work and whatnot, I can tell you that getting a very fancy folder to put in all your "special" correspondence for immediate reply and because it does not fit into the general context, you continue to overlook it for weeks, etc.

I am referring to your letter of May 27th which was placed in this "special" folder together with a good many other letters which were really urgent, businesswise. In any event, I am sure you did not lose any sleep because you too must have set aside the correspondence since the pictures are not expected before September 30th. What I am referring to is your letter in connection with the "Twenty-Five Years of American Painting."

Incidentally I was impressed with the catalogue and particularly with the selection you had made, indicating a true cross-section of what directions existed in the art of the last quarter of the century.

Since the gallery will be closed during July and August, the extension of the return date is not very serious. Of course, any frame repairs may be made without checking with us. However, I would prefer to have Mrs. Keck communicate with us before she touches any of the paintings, even if she feels that it is imperative to make the repairs. Of course I hope that the condition will not call for any restoration, but if so, I repeat, I would prefer to see the condition before any improvements are made. Or do I sound like a difficult character? It is just that there has been a little too much emphasis on "condition" during the past decade and too much restoration for my personal taste. This does not indicate that I like banged-up pictures but as you know, I like to make life difficult for others. Please ask her to phone about any specific paintings. As I recall there were very few of ours included (as loans directly from the gallery), although a good many of our artists were represented, and happily so, with loans from museums and collectors.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

attempts---the Moscow exhibition of last summer, for instance---to realize what artists are up against.

Our top government officials are so woefully illiterate, as regards any aspect of art, that it would seem hopeless ever to bring them to the realization of the cultural and spiritual resources of this country---which they almost would seem bent upon plowing under! The relentless, materialistic drive for wealth and power, with its corollary of a degraded and degrading sense of values, seems to be Washington's pattern, adopted in the far past and now become a straightjacket. This may seem an over-statement, but when one remembers an incident of last summer, perhaps it is not. Mr. Nixon, officially opening our pavilion in Moscow, visited every exhibition of our considerable display of materialistic prowess, but he deliberately turned away from the exhibition of art. Yet, we now hear that the art made the most desirable impression of all. By his action, our Vice-President confirmed to the world that the United States is not in the least concerned, or interested, in art as a creative, cultural, or worth-while activity.

All of this is negative criticism, and I must apologize for it, believing as I do---since I am an artist---in affirmative and creative action. So, on the credit side, we do have thousands of individual citizens who believe in, and are vitally interested in, the fine arts. For instance, in our local paper, I read this morning excerpts from a speech made by John D. Rockefeller, III, at the 15th annual convention of the American Symphony Orchestra league in St. Louis, in which he suggested that art should be added to health, welfare and education as a government responsibility.

It seems to me, as President of Artists Equity, that government recognition of creative cultural activity as being desirable for the United States is a reasonable expectation. Politicians give lip service, bringing such phrases as "things of the spirit, art and culture, and the finer things of life" into their campaign speeches, but one can almost hear them, under their breath, muttering, "and all that rot." When they begin really to work for a Ministry of Fine Arts, then we will believe the words.

Mr. Rockefeller, in his St. Louis speech, stressed government financial support of the arts. But even more than financial support, artists need our government's moral support, which in the past has been singularly lacking. Artists have been subjected to the most farcical kind of "investigations" such as those held by the Walters Committee last summer---when all abstract art was castigated as a deliberate communist plot!

Rather than outright financial support, the government might better study the artists' plight income-taxwise. Within the past month, I fought through a battle in Federal court to recover taxes which I had claimed as justifiable deductions. I won the case on every count, but it was most embarrassing and humiliating. It also consumed much valuable time and entailed payment of

Museum Section:

THE GUILD HALL, EAST HAMPTON, N. Y.

July 11, 1960

Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Dear Miss Halpert:

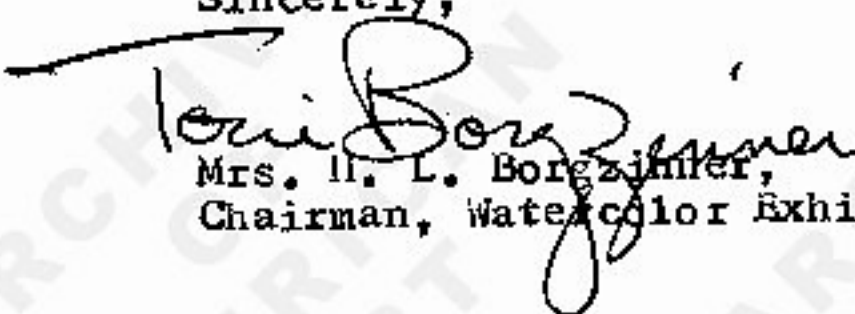
We wish to confirm Monday, July 18th, as the date our movers will call for the watercolors of Dove, Kuniyoshi, Marin, Weber and O'Keeffe which you kindly offered to lend us for our watercolor exhibition.

The insurance requirements which you stipulated are being met and you will have that confirmation within a few days.

We also wish to extend to you and any members of your staff an invitation to the opening of this exhibition on July 23rd. The invitation is enclosed.

Again, our appreciation and thanks for your cooperation.

Sincerely,


Mrs. H. L. Borezinner,
Chairman, Watercolor Exhibition

enclosure

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Mr. Robert P. Griffing,

- 2 -

July 5, 1960

July 11, 1960
0 8 9 1

My trip on my part - and I know I will enjoy it will
nally - and a serious conference. Although I am not only interested but fascinated because I
time is that I am not only interested but fascinated because I
the "bridge" business is the challenge I need because I
fighting Russian works best under such circumstances.

Dear Bob:

I am glad that you miss New York and I hope you will come
back soon. I don't tell you how much I enjoyed being
with you and how much I enjoyed being with you and how much I
shall sign "Robert P. Griffing" and to the "bridge" business
I love about
being in New York is the time and energy I have spent
for con-
templation and practicing Yoga.

Yes, I am very serious. As a matter of fact I have some in-
teresting ideas and if you, too, are serious I shall really
push more actively toward getting a substitute, or rather,
to take over the gallery. As I mentioned to you, I am really
bored after thirty-four years because the challenge of selling
paintings has become much too easy. All the previous chal-
lenges in breaking down resistance relating to American con-
tempor-
ary art, sculptures, etc., has just
shown handmade paintings and sculpture

p.s.

Thank you for your letter.

I am now in the process of rebuilding, after deciding not to
acquire the enormous structure next door. The new setup will
make room for a trustee who, I hope, will ultimately become
the director of the gallery. It will also give us a room for
artists and another for young artists. The latter will help
the expansion and greater interest for a new concept. So, you
see, I really have been doing some serious thinking.

I think it is rather premature to discuss salary. If the
new department is added, no doubt there will be the whereof
to take care of that also. It seems to me that it would be far
more advisable for me to meet your staff and your officers, as
well as the trustees. After all they, too, will have to be
satisfied that I fill the bill. I have some ideas which I
think will stimulate great interest in the project and these
can be discussed at length when we meet. Since the building
will not be completed for six months, there is time for a pre-

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WILLARD GALLERY

INCORPORATED
23 WEST 56 • PLAZA 7-3830
NEW YORK 19 • N. Y.

June 24, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York City

Dear Mrs. Halpert:

The present valuations of your paintings are
as follows:

LYONEL FEININGER

1956	Church, 1913, oil	3000.	\$25,000 to \$30,000.00
1955	Paris Facades, w.c.	476.	3,000.00
1953	Halloween, w.c.	270.	2,700.00
1953	Cables Lubeck, w.c.	375.	3,000.00

MARK TOBEY

1953	Metropolitan Afternoon, w.c.	265.	2,400.00
1958	City Notated	675.	1,500.00
1954	Mosaic Space	625.	1,800.00
1954	Lights #1	157.	1,500.00
1957	Lights #2	417.	1,500.00
1955	Yellow Fall	2,400.00 to 3,000.00	

MORRIS GRAVES

1957	Offering	630.	750.00
	Forest Plants	300	750.00
1953	Snow Flower	417.	1,800.00
1951	Bird	525.	900.00
1954	Animal	416.	2,400.00
1957	Wounded Ibis		

Sincerely,

Lucy Mitton

Lucy Mitton

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 16, 1960

Mr. Robert Beverly Hale
Curator of American Painting and Sculpture
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 24, N. Y.

Dear Bob:

Please accept my belated thanks for your very generous cooperation in lending us the Stuart Davis painting entitled *SEME* for his one-man exhibition held here last month.

Needless to say, the exhibition was very handsome, and again, needless to say, *SEME* was among the great favorites in the show.

I am enclosing the receipt form for your signature.

Gratefully yours,

RHB:ph
Enclosure

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July 23, 1960

POSTMASTER
Zone 22
New York City, N.Y.

My dear Sir:

Exactly one week ago — July 16th, I had delivered to the Post-office at 45 Street & Lexington Avenue three cards requesting that mail to the following be readdressed or forwarded to my summer address until September 3rd.

I am grateful that this request was honored, but was somewhat distressed that no mail reached me here today (Sat. July 23rd), other than local mail addressed directly to my Newtown, Conn. home.

The reason I am writing is not in the way of a complaint, but a check-up. One of my employees may have asked the post man to rescind my orders as he did the previous year. Thus, I want to make certain that this will not occur again. Noone has the authority to change my wishes as I am director and president of the following at the above New York address and am the only member of the organizations who has the right to issue any changes:

THE DOWNTOWN GALLERY, INC.
THE 32 EAST 51 St. CORPORATION
and of course, my own name Mrs. Edith G. Halpert.

I shall be very grateful if your office will hereafter honor my wishes and written request to forward all first class mail to the Newtown, Conn. address until Sept. 3rd. Thank you for your courtesy.

Very truly yours,

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June 22, 1969

Miss Harriet Anderson
48 Mountain View Terrace
Harden 17, Connecticut

Dear Miss Anderson:

Mrs. Halpert has asked me to acknowledge your note of June 17th and to say that we regret we cannot be of help to you since we concentrate on the artists of our own roster (the names are printed below). Mrs. Halpert suggests, however, that you try the Graham Gallery at 1018 Madison Avenue, who might be interested.

Sincerely yours,

Margaret M. Babcock

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT, PHILADELPHIA 30

6 July, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

Would you mind giving us valuations on the pictures and sculpture which Michael gave us in 1958 and 1959, as per enclosed list?

Many thanks and all good wishes for a pleasant summer.

Sincerely,

Carl Zigrosser

Curator of Prints and Drawings

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of the canvas, which can be rectified.
You would, I think, have been appalled.

Do, please, let us know if any other
treasures (to our taste) appear.

We would love to have, one day, a
Jenuth "Provincetown" or "Sails",
and/or a Dove "Schooner/Sails" — let
alone a Nadelman wood sculpture!

Yrs ever,

Heyward Cutting


EASTERN AIR LINES

INCORPORATED
MEMBER OF THE NATIONAL SAFETY COUNCIL
MIAMI INTERNATIONAL AIRPORT
MIAMI 48, FLORIDA

July 18, 1960
In reply refer
to file: 930

Mrs. E. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Subject: Tickets 103-922930 and 073-108948 - Halpert

Dear Mrs. Halpert:

Reference is made to National Airlines' letter of June 20, addressed to you with copy to us.

On June 10, we effected our refund draft number 379135 payable to the order of the "Downtown Gallery" for the amount of \$114.68.

This refund represented our full adjustment due against the Sarasota-Miami-Chicago portions of the subject tickets.

We trust the above will enable you to reconcile your records. However, if we may be of further service, please let us know.

Very truly yours,

EASTERN AIR LINES, INC.



W. F. Richardson, Supervisor
Refund Department

WOR:bj

cc: National Airlines, Inc.

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Mrs. Halpert

- 2 -

For the past several months I have browsed, skimmed or read dozens of art books. With few exceptions I found them abstruse, obscure, hyperbolic or vague. They included the names and dates, but failed to describe the essential character and spirit of the artists and their times. They told when the artists painted, and with whom, but never why or wherefore. They provided all the basic facts, all the building materials; but no thoughtful analysis, no blueprints.

But these artists do describe that spirit.

The student who buys the Davis cover will hear a voice like Sandburg's counting off the Americana behind the canvas, and pleading for honest definitions.

The student who buys the Sheeler cover will hear the thoughtful phrasing of a senior artist, defining, with the same chiselled precision he works into his canvases, the many shores a bridge may touch.

The student who buys the Shahn cover will hear the artist as reporter, musing about the future of a gentle, Saturday morning scene - the supermarket.

Unlike the text writers, these artists start off with what the student knows: a bridge, old iron, the A & P. Then (like that teacher who never used a text - Socrates) they build out to what the student knows vaguely. This is how understanding is nurtured.

These, in my opinion, are the elements of an exceptional program of prize-winning art, fresh, contemporary, well-printed, and well-defined.

These are the plans we have made to sell it.

You can help if, after viewing the proofs of the copy and covers, you will tell me which features will interest the art community, and if there are particular persons we should write to at various art publications.

Cordially,

Austin W. Kenefick, Jr.
Austin W. Kenefick, Jr.
Product Research

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SYBIL STONE

July 21, 1960

Ans. 7/20
Dear Edith,

Under separate cover, I am sending to you, some brochures and slides of the work of a Chicago artist named Rudolph Weisenborn.

I met the Weisenborns two years ago when I visited my family in Chicago and bought one of his paintings.

Since then, we have corresponded with one another. Early this spring, I had a letter from Rudolph asking if I thought anyone in the East might be interested in his work, and I asked him to send me slides, etc. and said I'd see what I could do.

As I read the literature and saw that he was of the Stieglitz vintage, I wondered if it might be of interest to you.

This all came about, because my Aunt told him about the B.U. Friends show and I think he wanted to be included, however, he was too late, and I don't want to try to sell paintings other than for B.U.'s three day affair.

I have promised him that I'd return all the information as soon as I was through with it.

My children are all at camp, and I'm having a truly quiet summer, much of which I'm devoting to golf and reading. It's nice for a change!

If things in Newtown are buzzing and you'd like to get away from it all, come on down.

We'd love to see you.

As ever,

Sybil

ALEXANDER E. RACOLIN
COUNSELOR AT LAW

11 WEST 42ND STREET
NEW YORK 36, N. Y.
LONGACRE 8-2955

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June 23, 1960

The Downtown Gallery, Inc.
32 East 51st St.
New York 22, N. Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

Do you supply photographs and/or provenances?

If so, I would appreciate receiving them in connection with the Zajac sculpture I recently purchased from you.

Thank you.

Very truly yours,

Alexander E. Racolin per
Alexander E. Racolin *es*

AER:eg

Old Westbury Gardens

June 25, 1960

Mrs. Helen Appleton Reed
PORTRAITS INC.,
136 East 57 Street
New York, N. Y.

Dear Mrs. Reed:

Mrs. J. Watson Webb is very eager, as you know, to have the Zorach sculpture for her opening at the Shelburne Museum, Shelburne, Vermont, and I am therefore very pleased that you have agreed to allow its removal on or shortly after the 15th of July.

It will be picked up by Mr. George Brangell of the Empire Storage Company, Hicksville, Long Island. Please consider this the release.

Will you also be good enough to list on the enclosed reply card the name of the person whom he should contact in Old Westbury.

Sincerely yours

ESL:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Good
Collect immediately

all but good for
Shelburne Vt. May 1900
by extended period

E- 70818

Webb

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dearest Edith,

Thanks for the lists and they will all be invited. Also thanks for arranging for the Zorack. I thought it would be such an addition to have it here.

So happy that you are coming for the Annual meeting. I do appreciate your interest but if you do not want to make two trips in one month I would much rather have you later. Couldn't you come on an earlier plane so that you would be here for supper?

Am head over heels in work.

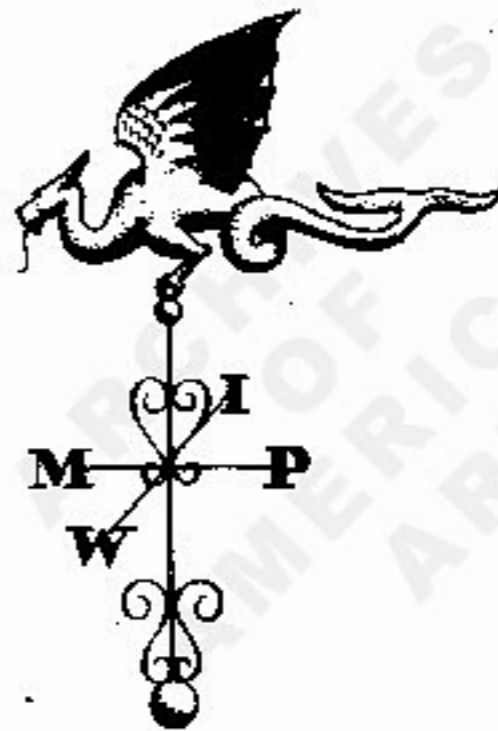
My love to you,

Devotedly,

July 2nd. [1960]

Elletts

COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR



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MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SWIFT 7-0000

June 25, 1960

Mrs. Edith G. Halpert, Director
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

As you can perhaps imagine, things are busy around here with our new building rapidly nearing completion and all of the usual problems arising to keep my nose well to the grindstone. However, I am working very hard to finish up my arrangements for the opening exhibition and I am writing in the hope that you might have a suggestion or two as to possible sources of outstanding works of American art of any period in collections open to the public in communities of 100,00 people or less, the size of our fair but sinful metropolis of Utica.

We have already gotten out one hundred fifty or so letters and have turned up some fascinating things, but I have a strong suspicion that we must still be missing something. Please do not go to any bother about it since I know only too well how much you have to do, but if something occurs to you in the way of a museum or individual collection located in such a situation would you be kind enough to put it on a post-card and let me know.

Jane and I hope to get to New York some time in the not too distant future and hope that we may be able to catch a glimpse of you. In the meantime she joins me in sending our love to you.

Cordially,

Richard B. K. McLanathan
Director

RBKMcL:mcf

June 16, 1960

Mrs. Cecilia van Eerden
c/o Professor D. D. Egbert
233 McCormick Hall
Princeton University
Princeton, New Jersey

Dear Mrs. van Eerden:

After reading your letter I searched for a copy of AMERICAN MAGAZINE OF ART dated April 1936 but was unsuccessful in locating it. However in going through our records carefully I found that a painting under the title of "LANDSCAPE WITH MACHINE" 1935, a gouache by Stuart Davis (and at that time he worked in the latter medium rather than in tempera) had been sold to a Mrs. Frederick Rike of the Rike-Kamher Company, Dayton 1, Ohio, in 1948.

I am sorry that we have no other record and cannot locate a photograph. Thus I would suggest that you write directly to Mrs. Rike who can possibly arrange to have a print made for you and one for us so that the artist's permission may be granted thereafter.

Sincerely yours,

EH:ph

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June 21, 1958

Mr. Tom Slick
National Bank of Commerce Building
San Antonio 5, Texas

Dear Tom:

Thank you for your letter.

Both Tseng Yu-hao were shipped to your address together with the Kajan sculpture. An invoice is now enclosed.

I am writing to Tseng Yu-ho regarding your forthcoming visit and I am sure that she and her husband, Dr. Eke (who is one of the great authorities on Oriental art and history) will be delighted to meet you. The home address is Dr. and Mrs. Gustav Eke, 3455 Kachinani Drive, Honolulu 17.

So, too, will Bob Griffing (Mr. Robert P., Jr.), Director of the Honolulu Academy of Arts (900 South Beretania Street) and a swell guy.

You might also be interested in seeing the work of Edward Stearns, who is with the Art Department of the University of Hawaii, Honolulu 14.

I am enclosing catalogues, which I thought you might like to see, of the two artists now added to your collection.


It was so nice to see you and I hope that you will stop off on your return from Honolulu, as I am very eager to get your reaction to the art and the artists.


My best regards.

Sincerely yours,

Joseph
Kachinani



RICHARD L. MILLS  Books & Prints

415 TEMPLE STREET, NEW HAVEN 10, CONNECTICUT  PHONE 6-6184

14 July 1960

Dear Mrs. Halpert:

The dragon CIRCUS CHARIOT went off on schedule on 6 July. Allowing a few days for fooling around and crating, I think it should have reached Mr. Donahue by now. If anything is wrong, do get in touch with me and I'll be glad to take it up with Cohen and Powell, Inc.

With best wishes,

Sincerely,

Don. L. Mills

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THE MUSEUM
TEXAS TECHNOLOGICAL COLLEGE
LUBBOCK, TEXAS

OFFICE OF DIRECTOR

AIR MAIL

July 19, 1960

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We appreciate very much your gracious reception of Mr. and Mrs. Martin. They have made an enthusiastic report on their visit with you.

Thanks also for the photographs. We would like to have photographs of the Hartley paintings which you consider of museum quality, regardless of their subject matter. We have interested donors for the O'Keeffe's, but you have not given us the prices. We would also like to have photos of other O'Keeffe's, especially of the plains series and the hills series which you showed the Martins. Is there any other Stuart Davis available of his southwest subjects?

Later in the summer we may wish to have the original of some of these sent out for a final selection, but in the meantime, we need other photographs and prices.

Sincerely,

Mrs. W.C. Holden

Mrs. W.C. Holden
Asst. to the Director

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June 22, 1966

Miss Lucy Mitten
Willard Gallery
22 West 56 Street
New York 19, N. Y.

Dear Miss Mitten:

I am most grateful indeed for your kind and prompt cooperation
in sending me the valuations on the Peinings, Tebays, and
Groves.

Again, many thanks.

Sincerely,

RM:ph

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 23, 1966

Mr. Bruce St. John, Director
The Wilmington Society of the Fine Arts
2301 Kentmere Parkway
Wilmington 6, Delaware

Dear Bruce:

Indeed I shall be delighted to devote Wednesday, June 29th, to your project and it will be a pleasure to see you as always. There will be a short interim for an appointment I have with the dentist from 2:00 to 4:00 p.m. and an earlier one, when I hope you can join me, for lunch.

Meanwhile we shall do a bit of reference work to fill in whatever data we have available on the list you enclosed, including the names of current owners, addresses, and whatnot.

And so, -- until then.

Sincerely,

BSH:pb

June 20, 1960

Mr. Robert F. Griffing, Jr., Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii

Dear Bob:

I was delighted to hear from you and was amused with your comment about Los Angeles. It can't be that bad. As a matter of fact I have had some delightful times there on various occasions but admit that I enjoyed my stay in Honolulu considerably more.

I don't know why you were self-conscious about the Knedler evening. It was great fun for me and I loved being with you.

I just got back from a trip to New Haven where I saw a very handsome exhibition of paintings, drawings, and sculpture lent by the Yale alumni — and had lunch with my very good friends, the Andrew Ritchies. Subsequently I motored down with some friends to my home in Newtown, Connecticut, and spent a relaxed weekend in the quiet and the sunshine. I am so happy that in two weeks I shall start my first vacation in America and in New England — the first in four years. All mail addressed to me at the gallery will be duly forwarded but if you want to write me directly, the address is Eden Hill Road, Newtown, Connecticut, and the telephone number is GARDEN 6-4508.

And so, cheerio.

As ever,

RRF:pb

note to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF UTAH
SALT LAKE CITY

COLLEGE OF FINE ARTS
DEPARTMENT OF PAINTING
ART CENTER WEST

July 21, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I was in New York a couple of months ago making plans for an exhibition this fall. Unfortunately you were out of town, and I missed seeing you. I did, however, talk to Mr. Marin and Mr. Allen.

We are arranging an exhibition on the theme of "Elections" to be held October 16th to November 6th. We plan to include works representing not only the contemporary political scene, but also paintings of historical significance which would show the techniques and circumstances of electioneering in years past.

We have invited works by Bingham, Krimmel, Wood, Story, Burnham, Woodville, Sloan, Levine, Gwathmey and others. I am writing now to inquire whether there is a possibility of getting the Shahn drawing of Harry Truman playing the piano with Thomas Dewey stretched on top. Is the original available or, if not, could we get a good reproduction? I understand the work was used for a poster at one time.

The theme which seemed an interesting one at first, has proved to be one vast headache to work out, but a good show seems now to be in the making. If you have any suggestions about paintings on the theme of the Election, I would be most happy for your help.

As before the University will pay cost of shipping, insurance and crating, etc.

With appreciation for all your favors in the past.

Very sincerely,



Alvin L. Gittins
Head, Art Department

ALG/ak

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

9 mta

June 23, 1960

Miss Rochelle Dubnow
1445 North State Parkway
Chicago 10, Illinois

Dear Miss Dubnow:

Although we do not make a practice of sending out "on approval" any works of art under \$250., Ben Shahn's CAT'S CRADLE is being forwarded to you today.

I hope that you will decide to retain it. If not, would you be good enough to mail it at your earliest convenience, since the gallery closes for the summer at the end of this month. We should also like to have the five photographs returned to us.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, assignments are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Webb

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith,

Am so happy that all is over for you and do hope now that you will take it easy and that you will rest. You did not seem well when you were here. I thought you looked so tired and then ofcourse anxious over the ordeal which was natural.

I will not expect you up for the end week end in July . It would be foolish of you to come having just been up here and having seen the gallery but I will keep you posted if I hear any gossip. I doubt if we will go down very much. Our party will take a peek after hourse

They wanted to keep the Xorach till

3627 Barberry Ave.

Cincinnati 7, Ohio

July 7th

Dear Edith:

Hope you are keeping well, and everything is fine. Thank you so much for the parcel of dresses, I appreciate them.

Howard is still in California, in fact I haven't heard from him for more than two weeks, I have been talking to Maurice, and have decided to sell the house, the situation is rather critical on the street, one of the homes has been sold to coloured, Maurice agrees, in order to realize the value of the property it would be a good time to sell, of course we have been sort of expecting this for the past few years, as the whole neighbourhood has been changing.

I'm afraid Howard just ran away leaving a mess, his business owing everybody, including his taxes, anyway I had the deed of the house transferred and recorded in my name, but even so, I believe or have been led to understand that property in Ohio is jointly owned. Howard has two suits against him pending right now, for advertising and T.V. supplies.

However Edith I hope you have a nice summer, and get lots of rest, I'm afraid I'll have to stick around here, I have been doing some home typing for a

STAND 207

Allée 4 - Marché Paul Bert

SAINT-OUEN

Tous les Samedis, Dimanches et LUNDIS

R. C. Seine 59 A 32.984

mail

Francis DELAYE

14, Av. du Maine

— ATELIER N° 5 —

PARIS XV^e

sur rendez-vous

Tél.: LITtré 49-26

sent 8/5
P.C.

Saint Ouen, July 19. 1960.

Downtown (Gallery)
32. E. 51.

New York.
U.S.A.

Dear Sir!

*We enclose a curriculum vitae of the
painter - sculptor - engraver Francis Delaye.*

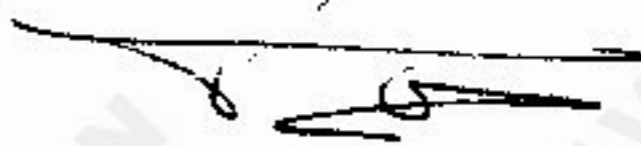
*His painting (neither abstract nor
conventionally figurative) is considered as
being at the point of the new actual
'Avant Garde' empirically designed under
the name of 'Angulisme'.*

*Numerous personalities are interested
in this work.*

*We are at your command to send
you some photos on request.*

*We hope that it will interest you
to make acquaintance with, to acquire
or broadcast this work.*

Awaiting to hear from you,
Yours sincerely



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galerie
hybler

Copenhagen, 16 - 7 - 1960.

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Dear Mrs. Halpert,

I understand that there are many things you must consider and that we are dealing with a great painter, but even if we can only have an exhibition of graphic of Ben Shahn we will be satisfied with that.

As far as I remember we suggested about 25 sheets of graphic works to be sent to Denmark and we are willing to pay transport one way.

The works need not be framed we can take care of that here.

It would be very helpfull if you could send us posters or any other sketches from previous exhibitions.

Hoping to hear from you soon.

Yours sinserly

Galleri Hybler
Bredgade 53

Stein Hybler

July 14, 1960

Mr. Richard A. Liggett
Chairman of the Board
The First National Bank of Tampa
Tampa, Florida

Dear Mr. Liggett:

When I returned from a trip I found a message to the effect that you had expressed interest in the painting "Where the Sun Does Not Shine" by Tseng Yu-Ho which you saw on exhibition at the Yale University Gallery.

This painting was returned from consignment and is now in our possession. In the event that you would like to see it in relation to your collection, we shall be very glad to ship it to you for consideration, with no obligation on your part other than the expense involved in the packing, shipping and insurance.

Since the gallery is officially closed during the months of July and August, we can do this without any inconvenience to us and can give you sufficient time to study the painting before making a decision. Thus, if you are interested want you please let us know. A self addressed envelope is enclosed.

And, I hope to have the pleasure of meeting you in person when you are next in New York.

Sincerely yours

RM1a

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June 21, 1969

Mr. Bernard Scheier
Illustration Editor
Production Division
John Wiley & Sons, Inc.
440 Park Avenue South
New York 16, N. Y.

Dear Mr. Scheier:

In referring to our records I find that COMPOSITION NUMBER 4 by Stuart Davis was acquired by the Museum of Modern Art. Therefore I would suggest that you communicate with the Curator, Miss Dorothy Miller, who will no doubt supply the photograph you request and who will be responsible for obtaining the release you require.

Since we hold the reproduction rights, we hereby give you permission for the reproduction, but of course, I repeat, it will be necessary to get a release from the institution which owns the picture as well.

Sincerely yours,

RGR:ph

PO 4 of art on - enter on ex
of file

June 20, 1966

Mrs. Horeen Salwayer
100 South Buckingham
Los Angeles 49, California

Dear Mrs. Salwayer:

I was glad to hear from you again.

If you recall, I sent you about five photographs of drawings by each of the two artists who interested you — Ben Shahn and Rattner. This, according to the carbon copy of my letter occurred a little over a year ago — May 15th, to be exact.

Since Ben Shahn has been away for a good many months and returned only recently, no new drawings have as yet been delivered. All but one of the pictures offered to you last year have been sold and there is nothing that I can suggest at the present time.

We close the gallery for the months of July and August but by September we should receive new work by each of the artists and I shall be delighted to send you photographs at that time or somewhat later.

Sincerely yours,

EGM:ph

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may be published 60 years after the date of sale.

WILLARD GALLERY

23 WEST 56 • PLAZA 7-3830

NEW YORK CITY 19 • N. Y.

June 24, 1960

Dear Mrs. Halpert:

The enclosed values are approximate and
if Marian thinks any of them out of line she will
tell you when she returns.

Sincerely,

Lucy Mitton

Lucy Mitton

June 16, 1960

Mrs. Dorothy Mills
411 Temple Street
New Haven, Connecticut

Dear Mrs. Mills:

We recently received word from Mr. Mills advising us that the large carving CIRCUS CHARIOT was in your possession in New Haven.

As I advised Mr. Mills, I decided to present this carving to the Ringling circus museum in Sarasota and would therefore like to have it shipped directly to that address for the attention of Mr. Kenneth Denahue, the director. If you have no facilities for crating this sculpture, I understand there is a trucking service which could be used for this purpose. If the carving is well wrapped in blankets I think it will be safe; don't you? The shipping charges will be taken care of by the Ringling circus museum.

I hope that you will find it possible to cooperate with us and I am sure that you will agree that the Ringling circus museum will be a perfect home for the carving. If there are any complications won't you please communicate with me -- if necessary via telephone with charges reversed.

Many thanks.

Sincerely yours,

EDH:ph

Copy to Mr. Kenneth Denahue, Director
The John and Mabel Ringling Museum of Art
Sarasota, Florida

Mem 4-6184

would ever get any sex life at all. Added to the woes of these Fulbrights and other males, is the fact that the Paris girls are wearing their skirts even shorter than ever, just above the knee. This, along with their high bouffante hair and stick-out skirts is enough to drive the American males mad; it is hilarious to discuss the situation with them---for despite all the hazards of their life, Americans always have an exuberant sense of humor.

In addition to the alluring parade of dames along the Blvd.St. Germain, there is the incredible spectacle of the English and American folk singers in blue jeans and cowboy boots, who pause before each cafe and sing Rock and Roll or Kansas Blues, after which the French kids shell out money in grateful appreciation. Tres droll, oui?

I will conclude this rambling chronicle, as I must go downstairs to converse in my schlepping French with the concierge who says she knows of two possibilities for apartments, and then off to Olivetti on the rue du Faubourg St. Honore for typewriter ribbons which I hope will banner me through the next two hundred pages of the novel.

Virginia is writing you a long letter just as soon as we are settled in our seaside abode; we leave Paris June 30.

Love from us all,

Ever



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July 11, 1960

Mr. Marnel Baker
The I. F. A. Galleries, Inc
2529 Connecticut Avenue
Washington, D. C.

Dear Mr. Baker:

As the gallery is closed for July and August
your letter did not reach me before this time.

We are indeed sorry, but the Ben Shahn serigraph
WHEATFIELD has been sold out for several months.
The edition was limited to 75.

Sincerely yours

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on both artist and purchaser involved. If it cannot be
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July 5, 1960

- 5 -

Mr. Robert P. Griffin

July fifth,
1960

Dear Bob:

I am glad that you miss New York and I hope you will come back soon. I had a hard time planning the closing of the gallery in the months of July and August to contemplate and to distribute hundreds of letters. Most of all, what I love about being in New York is the time and opportunity for contemplation and practicing Yoga.

Yes, I am very serious. As a matter of fact I have some interesting ideas and if you, too, are serious I shall really push more actively toward getting a substitute, or whatever, to take over the gallery. As I mentioned to you, I am really bored after thirty-four years because the challenge of selling paintings has become much too easy. All the previous challenge in breaking down resistance relating to American contemporary art, acquisitions, etc., has just about disappeared. I address handmade paintings and sculpture.

I am now in the process of rebuilding, after deciding not to acquire the enormous structure next door. The new setup will make room for a trainee who, I hope, will ultimately become the director of the gallery. It will also give us a room for prints and another for young artists. The latter will help the expansion and greater interest for a newcomer. So, you see, I really have been doing some serious thinking.

I think it is rather premature to discuss salary. If the new department is added, no doubt there will be the wherewithal to take care of that also. It seems to me that it would be far more advisable for me to meet your staff and your officers, as well as the trustees. After all they, too, will have to be satisfied that I fill the bill. I have some ideas which I think will stimulate great interest in the project and these can be discussed at length when we meet. Since the building will not be completed for six months, there is time for a pre-

stedelijk museum

gemeentemuseum amsterdam paulus potterstraat 13 tel. 732146

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

no. bijlage

30.6.60

Dear editz
I discussed the possibilities of the show show
with wijzenbeek and we came to the conclusion
that in holland it should be held in amsterdam
and I hope that you, show + poster will agree

I suppose now every body is preparing his
summer holidays and that soon afterwards
we will contact each other again

most cordially yrs

Stunberg

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July 14, 1960
REGISTERED MAIL
RETURN RECEIPT
REQUESTED

Mr. Allen Kander
Allen Kander & Company
1625 Eye Street N. W.
Washington 6, D. C.

Dear Mr. Kander:

During our recent conversation regarding the \$252.50 balance due us since April 1, 1957, which you agreed was highly unfair to us, you suggested the idea of returning the painting for full credit.

Since no funds have been received as yet, we are prepared to accept the painting and refund the amount you have paid to date, minus the shipping charges. Thus, you have the two alternatives and I hope that you will attend to one of them immediately. I am sorry that we have to make this so final, but on the other hand, as a business man, I am sure you will appreciate the fact that we can wait no longer for settlement, and will agree that we should receive a check - or the painting immediately upon receipt of this letter.

I shall be most grateful for your prompt attention.

Sincerely yours

ENC.

Mr. William H. Schneider, Jr.

June 23, 1966

- 2 -

What are your plans for the summer? There is something I should very much like to discuss with you and I had hoped that you would be coming to New York long before this. Won't you let me know whether you expect to be in New York in the very near future? The gallery closes at the end of this month when for the first time in four years I expect to remain in the good old U.S.A. with the intention of spending my entire vacation at my summer home in Newtown, Connecticut. My address there is Eden Hill Road and the telephone number Garden 6-4508. If you are coming through, I can either meet you in New York or try to coax you and your better half to visit me in Connecticut.

Do let me hear from you. My best regards.

Sincerely yours,

EGH:pb

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

July 18, 1960

Mrs. Edith Greger Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for returning the signed loan agreement forms for the works lent by your gallery to our ART IN EMBASSIES project. This will confirm that they are fully covered by our insurance policy from the time of their collection until their final return to you. The policy does cover vandalism in addition to the usual coverage for other possible damages.

As you requested, we have noted that none of the works from The Downtown Gallery are to be lent to the Embassy in Cairo. As soon as the specific distribution of the works to the embassies in Portugal, Peru and India has been determined, we shall let you know, and this information will of course be furnished before the works are sent to their respective destinations. It is our understanding that the loans would be available for a period of one year from their arrival in the embassy.

I am enclosing a copy of a recent letter from Dr. Sandberg of the Stedelijk Museum regarding plans for the exhibition of Ben Shahn's work. Would you let me know whether you are in accord with the decision reached by Dr. Sandberg and Dr. Wijzenbeek to show the exhibition in Amsterdam, rather than The Hague? I don't believe Mr. McCray received a reply to his letter to you of May 23rd, and I would like to notify him as soon as possible of your decision so that he may proceed with negotiations for subsequent showings while he is in Europe. I am also sending Mr. Shahn a copy of Dr. Sandberg's letter. As I am sure you know, Mr. Seby is also in Europe, but I will want to fill him in on these details upon his return in August.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 16, 1988

Miss Anne L. Jenks
Curatorial Assistant
Institute of Contemporary Art
Soldiers Field Road
Boston 34, Massachusetts

Dear Miss Jenks:

Thank you so much for your letter of June 14th.

Although the gallery will be closed to the public during the months of July and August, there will be someone here throughout the period to receive mail and any deliveries. It would be advisable, however, to send a note ahead indicating the approximate time of shipment.

Many thanks for your courtesy.

Sincerely yours,

BM:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

(You can't blame me for trying can you?) I'd even have a talk with the man upstairs about the weather. I hear they had not one day of rain last year.

When we got Mrs. Melle Duclor, a stout, short blonde haired woman who wears a whistle around her neck, brought us down to our houses with her 2 police dogs & adopted daughter of 7. Melle seemed in a great hurry to get back to the big house & had a disconcerting way of backing off as you spoke to her. As she left, one of the dogs pounced on the little girl & began mauling her. The child shrieked & Melle hit the dog & finally pulled him off. The child rose, & the whole performance was repeated. We were sure we'd walked into a Daphne DuMaurier plot for this woman has an obsession about privacy, there are signs posted every 25 ft., & the dogs are obviously very jealous of the child. After a week, the whole household appears in a different & normal light. The dog is only a puppy (some pup.) who likes to play & Melle is shy. Now they are all just as homey as apple pie. The gardener & his wife who sell us vegetables are darling & the cook & maid & farmer's wife are all enchanting & enchanted with our French. So if only we could see you we'd be very happy here!

Speaking of visitors, my mother is descending for an undisclosed period - her war of nerves - July 14. You can be sure I'll know every nook & corner of Brittany by the time she leaves. This one is the investigating tourist of all time!

Hally is so big & grown up now. Also she's prettier. Given that temperament & sensual nature & those looks God knows what we'll do when she's 16! She's getting a fantastic education here. She conjugates irregular French verbs, reads anything in French & almost anything in English, does the multiplication tables through 7, knows some fractions & has such problems as $7 \times 3 + 2 - \frac{1}{2} = ?$ She writes in script & takes dictation in both languages. Next year she will have passed me in all subjects. I'm convinced I'm not even a high grade moron, I'm so slow with French. My ear is non-existent this is the end of the matter but now I can neither speak or write in either language! Give our best to Nathalie, Michael, Jack & Walter & Albert. We do love & miss you!!

Virginia

June 28, 1960

Miss Virginia L. Fincher
29 Mel River Avenue
Lagansport, Indiana

Dear Miss Fincher:

We are sole agents for Georgia O'Keeffe and have a large record file of her work in photographs as well as considerable data in our permanent record books. This material cannot be made available as we have to retain it in our gallery archives.

However, I am sending you biographical data and would suggest that you get in touch with the Art Institute of Chicago which must have copies of the catalogue prepared by Daniel Catton Rich in conjunction with the one-man exhibition of O'Keeffe's work he selected for the Institute in 1943. The Museum of Modern Art also has a very excellent file as well as the Archive of American Art at the Detroit Art Institute.

Also under separate cover we shall send you a few exhibition catalogues we published but unfortunately there is very little illustrative material contained therein.

For your information the gallery will be closed during the months of July and August but if there is any other information you require, please communicate with me after Labor Day.

Sincerely yours,

DMH:pb

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Congregation BETH EL

OF THE ORANGES AND

MAPLEWOOD

222 IRVINGTON AVENUE, SOUTH ORANGE, N. J. ★ PHONE SO.3-0111

DR. THEODORE FRIEDMAN, Rabbi

LOUIS J. METZGER, President



Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 11th 1960

Downtown Gallery
32 E 51st Street
New York, N. Y.

Attention: Mr. John Marin, Jr.

Dear Mr. Marin,

In reference to the telephone conversation we had last month concerning an art exhibit, we wish to have assembled with the help of your gallery in the newly completed Ralph H. Jacobson Lounge of our Congregation in the months of May and June, 1961. I am herewith enclosing some further details.

We are planning a series of four shows for the year 1960-61, each of which will be assembled by a single gallery. The show that we would like the Downtown to do comes at a time in the year when Israel's Independence Day is much in the foreground. If possible, we would like to have a show assembled around Israeli artists. Enclosed is a floor plan of the Jacobson Lounge, so that you may more readily understand the size of the room and note the size of the brick panels which we are planning to use for the hanging.

Our Congregation is composed of approximately 500 families. The building is in use every day of the year from September through June, by a great many people in the community. We are planning fine publicity through our own house organ and through the local press, which is an extremely cooperative one in giving us publicity of this nature. Our community as a whole, as you must know, is oriented towards exhibits and purchase of contemporary art.

178
AFA
June 28, 1933

Mrs. Martin J. Meyer
12 Pine Ridge Road
Valley Forge PA, Massachusetts

Dear Mrs. Meyer:

Just before departure from the city Mrs. Halpert asked me to send you the enclosed three photographs of paintings by William Matthew Prior which were included in the exhibition of her private collection at the Corcoran Gallery in Washington early this year. Your daughter, Mrs. David Bird, had spoken and written to Mrs. Halpert of your interest in the work of this artist and requested that we send you a photographic record of it.

Sincerely yours,

Margaret M. Halpert

Enclosures

Copy to Mrs. David Bird
Henderson
R.F.D. 1
Vienna, Virginia

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2437 Albemarle
Houston 5, Texas
June 18, 1960

CMJ

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert,
You were referred to me by
Carroll Hogan as a possible source
of my disposing of a Whistler
etching. The following description
appears on the backside:

a 50922 From Frederick Keppel & Co.
No. 4 East 39th St. New York

No. F 3994 Fumette

Original etching by Whistler
Appearing on the etching itself
(besides the artist's signature) in
the lower left corner is
Imp. Delatue. Rae S. Jacques. 171

Please advise by return mail
what price would be offered for
this work. Sincerely,
Cyrus M. Jefferson

**AMERICAN FOLK ART
GALLERY**

**32 East 51st Street
New York**

June 20, 1960

**City Collector
50 Pine Street
New York 5, N. Y.**

Gentlemen:

In February 1960, we billed The Chase-Manhattan Bank, 50 Pine Street, New York City for art-work sold to them totalling \$1314.50 and sales tax of \$39.44. We then included this \$39.44 in our Sales Tax payment to your office for the quarter ended February 28, 1960.

Subsequently, we received a letter from the Chase-Manhattan Bank which indicated that they paid the Sales Tax on this item directly to your office and advising us to obtain credit for the Sales Tax from your office.

We, therefore, deducted this \$39.44 from our current tax which only amounts to \$4.35 and respectfully request a refund of the balance in the amount of \$35.09.

We trust that the above explanation is sufficient for your purposes, but shall be happy to submit any additional information you may require.

Very truly yours

JD:aa

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Lowenthal

July 21, 1960.

Dear Edith and Mickey:

It was so nice to hear from you.

My silence may be explained by the fact that I was not well and had just undergone an operation (nothing malignant and not in the lower regions), so here I am resting up and loving the country as always. Why the hell do we live in the city? I know you and I can answer that one, too, but it's wonderful to be away at this time of the year.

Would it be possible to get you down to Newtown some time early in August? I am planning a short trip with Nathalie and her family about the 20th of the month but will be here until then, with a possible one-day excursion. I certainly hope you can and will make it.

Do let me know. It is always such a joy to be with you.

As ever,

Mr. and Mrs. Milton Lowenthal,
Starling Road,
Graryville, N. Y.

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June 23, 1960

American Group Shows
32 E. 51st Street
New York City, New York

Attention: Chairman of the Exhibition

Dear Sir:

Having read in The New Yorker about your exhibition of artwork and being in need of some information concerning one of your participants, Georgia O'Keefe, I am writing in sincere hopes that you will be able to assist me.

I am working on a research paper for graduate school at Purdue University and my chosen subject is Miss Georgia O'Keefe. I am having some difficulty in finding any information concerning her life and paintings for the last ten to fifteen years.

If you have any pamphlets on her paintings in the exhibit, or any information about her life, or know where I can acquire such information, I will be deeply grateful. You may send them C. O. D. if the enclosed stamps are not sufficient.

Thank you for your time.

Sincerely,
Virginia L. Tincher
29 El River Avenue
Logansport, Indiana

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June 21, 1966

Mr. Cyrus M. Jefferson
2437 Albans Road
Houston 6, Texas

Dear Mr. Jefferson:

Because we concentrate entirely on contemporary American art, we are not in a position to be of any assistance to you in connection with the Whistler etching.

Perhaps it would be advisable to write to the Knoedler Galleries, 14 East 57th Street.

Sincerely yours,

ESB:pb

June 16, 1960

Dr. Erik Fischer
 Keeper of Prints and Drawings
 The Royal Museum of Fine Arts
 Sølvgade
 Copenhagen, Denmark

Dear Dr. Fischer:

Thank you for your letter. Naturally I am very pleased with your comments about the work of Ben Shahn and was delighted to learn that you had seen his one-man exhibition at the Biennale.

Indeed I shall be very glad to send you the two graphics listed in your letter. Although there is an error in the price of the silkscreen entitled MATERNITY CLINIC, which is actually \$250., the 10% commission which we allow to institutions would partially offset the difference and both of the prints will be \$235. total, as specified by you. The invoice is enclosed.

Also May I call your attention to the fact that the original drawing, MAN ON THE BEACH, is priced at \$350. rather than \$55. There are no drawings in the latter price category. This, too, would be subject to the 10% discount, bringing the price down to \$315. It will be held for you nevertheless, and since the gallery closes for the months of July and August we can hold it for you until the fall, if you so desire. In any event, you will not be obligated to acquire the drawing and can let me know early in September of your decision or sooner if you wish as there will be someone at the gallery throughout the summer to answer the mail and take care of shipments.

I so enjoyed meeting your colleagues, Mrs. Finston, and her husband. I hope that I shall have the pleasure of seeing you in New York in the near future — and regret that I did not have the courage to ask for you during my visit in Copenhagen en route to Russia the summer of 1958. The following summer I made no stops as my duties in Moscow at the American art exhibition tired me so that I was incapacitated and went home directly from Moscow.

I look forward to meeting you.

Sincerely yours,

RMH:pb Enclosure

June 27, 1960

Mrs. Harry Lynde Bradley
126 Greenfield Avenue
Milwaukee, Wisconsin

Dear Mrs. Bradley:

This is to acknowledge receipt of the Preston Dickinson painting. We are now enclosing our credit invoice and in order to simplify matters I thought it best to send you the check for the credit balance. This will clear our books for the fiscal year.

The gallery will be closed during the months of July and August and I hope to see you early in the fall.

Sincerely yours,

EDH:ph
Enclosures (2)

WHO'S WHO IN GRAPHIC ART

EDITED BY WALTER AMSTUTZ

AN INTERNATIONAL ILLUSTRATED BIOGRAPHICAL INDEX TO LEADING FIGURES IN THE WORLD OF GRAPHIC AND ADVERTISING ART, DESIGN AND ILLUSTRATION

AMSTUTZ & HERDEG GRAPHIS PRESS 46 MUSCHELERSTRASSE ZURICH 1
TELEPHONE: 271215 CABLE ADDRESS: AMHERD ZURICH

Mr. Ben Shahn

Roosevelt, New Jersey

Zurich, 11th July, 1960
77/nf

Dear Mr. Shahn,

I have just learned from Miss Edith Halpert, The Downtown Gallery, New York, that you have returned from your trip.

I therefore take the opportunity of asking you kindly to let me have either the specimens or photographs of work you have done in the field of applied graphic art, which I can utilize for your page in WHO'S WHO IN GRAPHIC ART. May I also ask you to let me have your personal photograph and to fill in the enclosed signature slip.

Needless to say that your prompt attention to this would be highly appreciated.

Yours sincerely,

AMSTUTZ & HERDEG
THE GRAPHIS PRESS

WA
(Walter Amstutz)

c.c. Miss Halpert

Enclosure: 1 signature slip

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THE CURRIER GALLERY OF ART

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

July 3, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Herewith another \$100.00 check toward the O'Keeffe; gradually the gap is narrowing and the picture will soon be mine - all of it! It was good to have such a long letter from you and to read that you were determined to stay out of New York for the better part of the summer. I haven't been away as yet but hope to get off fairly soon. Tomorrow I head for Portland and that damn'd festival where Louise Nevelson and I will be on the jury! Aren't you glad you're not me!

If I find my way to Connecticut later this summer I'll take you up and telephone as I would love to see you and your house.

With best regards,

Sincerely yours,

Clark

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The Downtown Gallery
No. 32 East 51st Street
New York, New York

Attention: Mrs. Edith Halpert

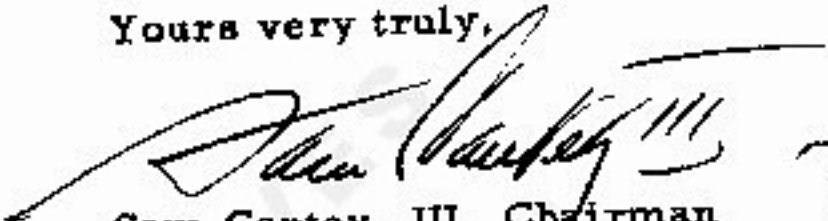
Dear Mrs. Halpert:

The following described painting has recently been given to the Fort Worth Art Association by Mr. and Mrs. Robert F. Windfohr:

"The Beach" by Karl Zerbe
Polyvinyl tempera
42" x 24"
1951

This painting was acquired from the Downtown Gallery and bears the gallery label with the number 178 in addition to the above information. We would greatly appreciate it if you would advise us of the current value of this painting.

Yours very truly,


Sam Cantei, III, Chairman
Acquisitions Committee
Fort Worth Art Association

2500.-

SC:mcm

AFK

July 14, 1960

Mr. Charles C. Cunningham, Director
Wadsworth Athenaeum
25 Athenaeum Square North
Hartford 3, Connecticut

Dear Charles:

I popped into town for a few days and am now attending to my accumulated correspondence.

Yes, Miss Ellis did send a receipt for the Folk Art sculpture.

Can you let me know the approximate date of your next meeting as it will be necessary for me to check with my accountant before making the final decision regarding the alternate dates of the gift as of 1960 or 61.

I shall be in Newtown after the 21st of this month and expect to stay there - except for a few short excursions - through the Labor Day week end. I do hope that you and Ellie will pay me a visit. I shall call you one of these days.

My best regards,

Sincerely yours

BBKla

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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July fifth,
1960

Mr. James H. Elliott, Curator,
Los Angeles County Museum,
Exposition Park, Los Angeles,
California.

Dear Jim:

Being a little slow with it, I didn't answer your telegram promptly but I did ship the painting immediately.

You sound just like a collector these days - expecting each painting to increase in value daily. For the time being I think it would be advisable to retain the figure at \$15,000. and when, in the fall, Stuart comes through with a new canvas, we can give you a higher figure at that time. I hope you don't mind my being facetious.

Thanks for returning the lawyer's slip. For your information, I signed the documents - using my right name, etc. We sue the city annually for reduction of taxes and I signed this ~~document~~ of papers but so far no refund has reached us. When it does, I will throw a big party and pay for Betty's plane fare.

Won't you please let me know that the painting reached you and how you-all feel about it? I do hope you collect a hall of a lot of money from the railway express company and get a devaluation from your insurance company. Incidentally - and pardon my being vulgar - did you pay the restoration bill which I mailed to your office some time ago as I do not want to duplicate the payment when the restorer does me once more.

If you are coming East during the summer, come and visit me in my 18th Century environment. It is restful and charming. My address is: Eden Hill Road, Newtown, Connecticut. Telephone: Newtown, Garden 6 - 4508.

Best regards.

Sincerely,

egh-k.



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HOLYOKE, MASSACHUSETTS

June 22, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I admit that the Davis statement, as we revised it, is long. However, it can still be printed, clearly and tastefully at that length.

That statement makes three important points:

It argues for a broader definition of art, particularly the term "abstract art."

It describes the synthesis of impressions behind his painting, with a wonderful catalog of specifics.

It suggests that "Owh, in San Pao" describes an action, movement or an event rather than a particular object.

Now it is possible to condense his discussion of all of these points, but I hope that you and he do not omit any of them, because they are thoughtful, clear and vigorous.

As for samples, we will send you free copies of the covers (between 200 and 300) for your limited distribution, plus a few sample notebooks - say 20.

Would it be possible for you to tell us which of your public clients - museums - you will tell about the program? One of our promotion plans is to send descriptions and samples to selected museums. Since it would be much better if you did this we would not want to repeat or dilute your effort.

Cordially,

Austin Kenefick, Jr.
Austin Kenefick, Jr.
Product Research

AK/sk

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July 14, 1960

Mr. T. A. Heinrich
Royal Ontario Museum
100 Queen's Park
Toronto 5, Canada

Dear Mr. Heinrich:

On June 9th I wrote asking whether you would be good enough to return the two posters by Ben Shahn which you borrowed on January 11th.

I understand that you have been abroad and no doubt this letter did not come to your attention. While the gallery is closed for the months of July and August, there is always someone there to receive any incoming packages and I hope you will find it convenient to send on the posters shortly.

And again, I hope to see you in New York. My best regards.

Sincerely yours

DSK:1

WILFRED C. HULSE, M. D.
350 CENTRAL PARK WEST
NEW YORK 25, N. Y.
RIVERIDE 9-1233

July 23rd 66.

Dear Mr. Halpert:

Thank you for your letter of July 15 and
the breakdown of my account which is correct
with the exception of one item namely
a payment of \$113.⁵⁰ which I made on
March 28, 1956 and for which I have a receipt
in my file. This payment was overlooked in
your account. I therefore owed you \$1146.⁴¹
I am enclosing today an endorsed check of 665.-

which leaves me to pay \$481.⁴¹
I hope to be able to pay this by Fall of this
year. Thank you for your patience.

Will you be so kind and let me have an
acknowledgement of the corrected account
and a receipt for today's payment.

Sincerely yours
Wilfred Hulse

Appraisals

June 20, 1960

Mr. Monroe Wheeler
The Museum of Modern Art
12 West 53rd Street
New York 19, N. Y.

Dear Mr. Wheeler:

I am so sorry to have delayed the information you requested. However, I finally examined the two drawings in the current exhibition at the Museum of Modern Art and am now listing below what in my estimation represents the current value of the drawings by Ben Shahn.

PORTRAIT OF MONROE WHEELER	Ink and Brush	\$800.
" " " "	Sepia Ink	\$650.

Sincerely yours,

EM:ph

app. 12x18"

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37E51

July 22, 1960

Mr. I. M. Schwarzkopf
110 East 42 Street
New York, N. Y.

Dear Mr. Schwarzkopf:

The oilman reported this morning that we need a new "fill box" on the sidewalk. The one we have is cracked and very dangerous, also, the threads have worn off the cover which allows water to run into the tank when it rains.

Will you be good enough to have this taken care of at once.

Sincerely yours

Art Institute of Zanesville, Ohio

MAPLE AVENUE AT ADAIR
ZANESVILLE, OHIO
GEORGE MOLDOVAN, DIRECTOR

June 24, 1960

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

Thank you for your kind letter of April 20. I have postponed answering sooner in as much as other investigations were not complete, and plans for the exhibit were undergoing alteration.

Our plans now call for including paintings for the October exhibit. We are particularly interested in learning what you can make available to us (for purchase consideration) by Shahn, Rattner, and Kuniyoshi. We wonder if it would be possible to obtain a packet of photographs of the works of these artists that you anticipate having on hand. (Include dimensions and prices)

We are still interested in the prints - selection of these I would leave to your good judgment and discretion. I would also suggest you consider sending these when arrangements are definitely settled, under mat only, as we have good framing facilities available here.

Thank you for your continued cooperation. I shall look forward with great interest to your response.

Sincerely,

THE ART INSTITUTE OF ZANESVILLE

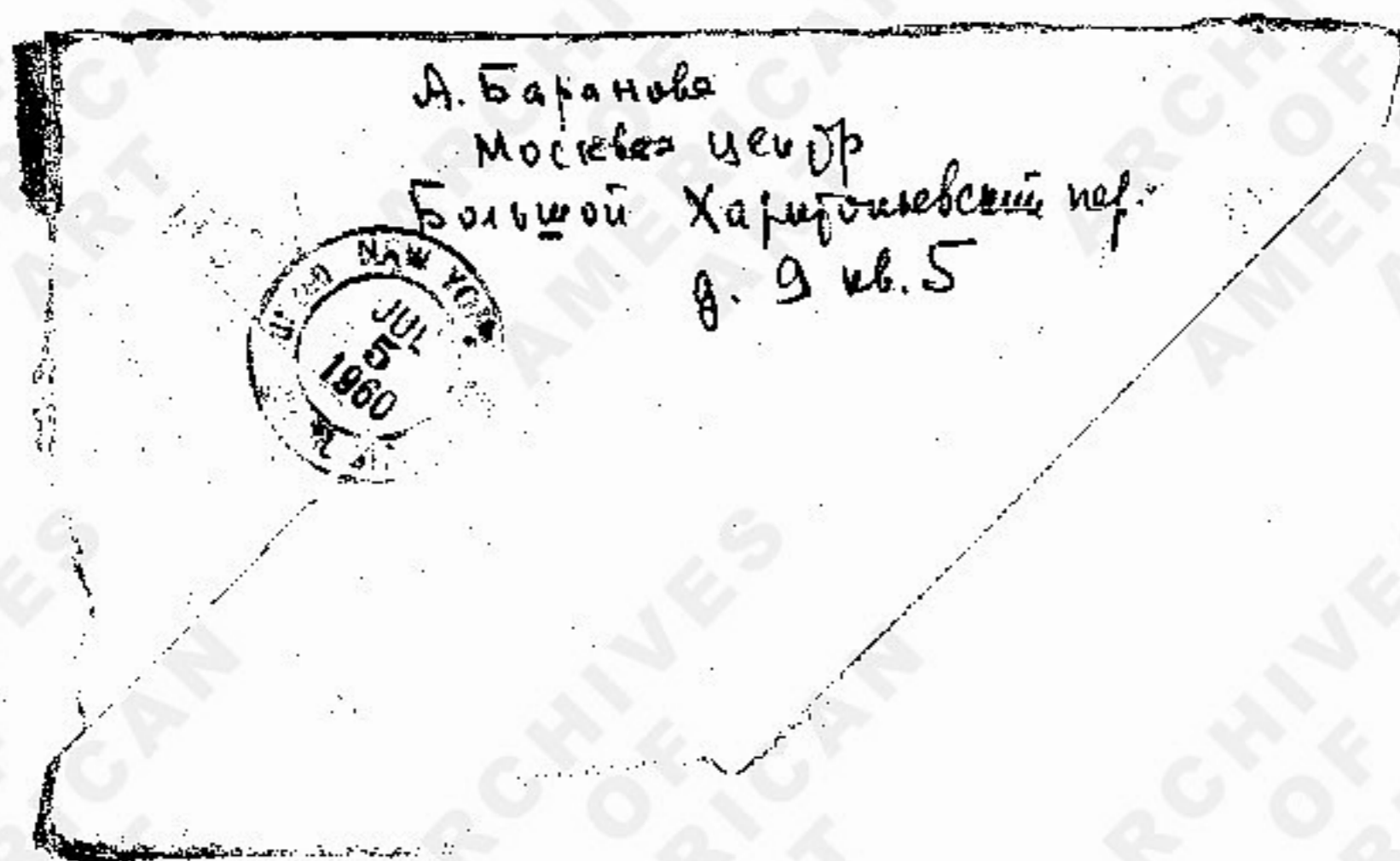
George Moldovan

George Moldovan
Director

GM/bes

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June 28, 1960

Mr. Hayward Cutting
87 Lakeview Avenue
Cambridge 38, Massachusetts

Dear Mr. Cutting:

I can't tell you how shocked and chagrined I was on the receipt of your letter describing the state in which the Max Weber painting was received. You were very kind to react as you did without blowing your top but I have done so for you — if that is any satisfaction. I suppose it is because the season is about the end and the sense of responsibility is melting in the heat of New York plus seasonal fatigue. In any event, I hope you will forgive this unforgivable situation.

I will try to remember your first paragraph in which you express your enjoyment of the painting and as soon as I get some rest in my home in Connecticut after a most hectic gallery season I shall take advantage of your kind invitation and shall telephone for an appointment. It will be a great pleasure to see Mrs. Cutting and you.

Sincerely yours,

Edith

P.S. Also I promise to keep you advised in the way of Benoit and Hadelman but I think we can locate a Dove which answers your description when the gallery responds.

G CONTEMPORARY

July 9, 1960

141B½ AMHERST STREET
BUFFALO 16, NEW YORK

ATWATER - 7438

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Mrs. Edith Halpert
Downtown Gallery
32 E. 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter of July 6th telling us that you will co-operate with us for your show.

Since it is impossible for us to be in New York after September 7th, we would appreciate your selecting a Marin and Weber for our exhibition. We will pay any costs that are involved. We are covered by dealer insurance.

Thank you again.

Very truly yours,
James N. Goodman
James N. Goodman

JNG/m

Mrs. Edward R. Wehr

June 30 - 60

3035 West Wisconsin Avenue, Milwaukee 8, Wisconsin

Dear Mrs. Harpelt -

I thought you might
enjoy the enclosed clippings -
Anything for publicity for
the Art Center! -

Sincerely,

Ed. R. Wehr

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RABBI ROBERT I. KAHN, D.H.L.
TEMPLE EMANU EL
1500 SUMMIT BOULEVARD
HOUSTON 5, TEXAS

1. The first step in the process of identifying a work of art is to determine the artist's name. This can be done by looking at the signature or inscription on the work. If the artist's name is not clearly visible, it may be necessary to consult a specialist or use other methods to identify the artist.

2. Once the artist's name is known, the next step is to determine the date of the work. This can be done by looking at the style of the work, the materials used, and the location where it was found. It may also be necessary to consult a specialist or use other methods to determine the date.

3. The third step is to determine the provenance of the work. This can be done by looking at the history of the work, including who owned it and where it was sold. It may also be necessary to consult a specialist or use other methods to determine the provenance.

4. The fourth step is to determine the value of the work. This can be done by looking at the artist's reputation, the rarity of the work, and the current market for the artist's work. It may also be necessary to consult a specialist or use other methods to determine the value.

5. The fifth step is to determine the authenticity of the work. This can be done by looking at the style of the work, the materials used, and the location where it was found. It may also be necessary to consult a specialist or use other methods to determine the authenticity.

6. The sixth step is to determine the condition of the work. This can be done by looking at the work itself and comparing it to other works by the same artist. It may also be necessary to consult a specialist or use other methods to determine the condition.

Mrs. Edith Halpert
June 17, 1960

-2-

and keep in close touch. After a week back at work,
I am ready for another trip. For once in my life,
I miss New York!

With all best aloha and so many thanks again
for all your kindnesses in New York,

As ever,



Robert P. Griffing, Jr.,
Director.

RPG:sy

P.S. I had a long talk with Betty Ecker the other
evening, and she and Gustav really understand
the situation about publicity etc. now. I am
sure that for the moment at least, Betty is
entirely convinced.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or artwork is living, it can be assumed that the information may be published 60 years after the date of sale.

feel now while the fact over I have and interest in me as to
-ivite you at noon-let a last to last a house over I find
of bedclothes and other things, some to the house. I have
-the over of such some other at the house. I have
-in of of such other some other at the house. I have

Dear Maurice:

As you may have heard, I am in the hospital and have
t
l

Among the letters awaiting my return, I found one from Sally,
in which she mentions her plan of selling the house with your approval. Do you think it is wise in view of the fact that it is the only security she has? The money will evaporate very rapidly as it does always in such cases. She seems utterly unable to manage her affairs and, because of her inexperience, is not equipped to do so. After all, if she knows the neighborhood is changing so do the buyers. Furthermore, certainly in New York the valuation is often enhanced when negroes of the better class take over. I am not trying to act as a pessimist, but I am worried about her being left penniless shortly. There is always the possibility that some of the money will be claimed as settlement for Howard's debts. All this is worth investigating carefully.

The reason I am writing you about this is that I feel - and I think you will agree - that you have a responsibility (if I may say so) to the grandchild, even if you have no interest in Sally. With your generosity in the way of charities, it seems logical that some of it would be diverted toward as close a relative as a grandson who, incidentally, gives promise of developing into an adult to be proud of.

I am making a proposition to you at this point, indicating that I feel an interest in the child, although in my case there is no responsibility whatsoever. If you agree to allot a specific sum monthly toward Ronnie's upkeep, I shall match whatever figure you mention. I can either set up my end of it as a trust fund for his future or, if as a sick child he needs it now together with his mother's care, it can be sent directly to her on a regular basis up to the point where she can be completely self-sufficient and then the money can be put aside in a trust for his education. I have to know this very shortly as I am making plans to give up the gallery within a year or so and possibly moving to Honolulu where I have been offered a very good job in a museum - a job which will not take as much out

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July 14, 1960

Dr. L. J. F. Wijkmanbeck, Director
Gemeentemuseum 's-Gravenhage
Stadhouderslaan 41
The Hague, Holland

Dear Dr. Wijkmanbeck:

Thank you for your letter and forgive the delay in my reply. The gallery is closed for the summer and I have just stepped off to pick up the waiting correspondence.

I too am very sorry about the Shahn exhibition and somewhat surprised at the decision made that evening by Porter, and particularly by Best. Are you familiar with an Americanism "you can't win"?

Of course I shall be very happy to cooperate with you with an exhibition of paintings by Arthur Dove. I believe that I gave you the most recent catalogue which contained a good many illustrations. I am referring to the one published by the U.C.L.A. and organized by Frederick C. Wight of that institution. Also I shall send you a small group of lesser catalogues which contain other points of view.

You might let me know how many paintings you can use. As you probably know the majority of Dove's oils are small in dimension (and certainly so in relation to the artists today so greatly influenced by him), and his watercolors are almost miniature. You can gauge this by the dimensions listed in the Wight catalogue. I should also like to have some idea of a tentative date as it occurred to me that the Tate Gallery in London might also be interested in having the exhibition after the closing at your museum.

So, there is no confusion in this case as I am not communicating with Porter MacGray and plan to carry on independently in this situation. A major reason is the difficulty of obtaining the best examples from public and private collections for the long period involved in exhibitions sponsored by the Museum of Modern Art.

Although the gallery is closed during July and August, all mail so addressed will reach us fairly promptly.

My very best regards.

Sincerely yours

RMH:1

Mr. and Mrs. Edwin Gilbert

June 16, 1960

- 2 -

the station in high heels over the cobblestones. All this was forgotten shortly, when I saw the "quaint" architecture, boats, colored sails, and the costumes the fishermen wore in contrast to the black dresses of the women. Then, of course, there was Quimper, Mont St. Michel, and a small town where I remained for two days because they showed an American movie serial in two parts and I had to remain for the second half. It was something about a sewing girl who had sinned and was ordered out with her bastard child by her honorable father. Somewhere along the line, in addition to the fabulous architecture, there was a small museum that had an incredible collection including a Brought out of this world.

I am sorry I went off into this long, long megalia, but honestly I haven't thought of Concarneau since you were in rompers. Do tell me what it is like now. Is there a shopping center? Are the "natives" wearing crew cuts, Brooks Brothers suits, and summer dirndls with chic modern-Greek sandals instead of wooden clogs? I am dying to get a picture of Concarneau 1960.

Poor little Molly -- adding up measles, virus infections and what-not as her associations with Europe. But don't we all, in some form or another, whether the discovery that the Blue Danube is as muddy and brown as the Ohio River in Cincinnati, or Lake Como has bleated rats floating on the surface. And so, as far as I am concerned, I am very happy that I shall spend this summer in plain old Newtown. But I would not have missed all my early experiences which included so many visual joys, despite the can-de-College incident.

I am trying to recall something that was said about Jim Jones last weekend when I met the Paul Osbornes during my stay on this fabulous island owned by Billy Rose whose hospitality I enjoyed for three days. I shall tell you about it when you get back and will describe the decor, the spotlights outdoors, the music in the branches, rocks, gardens, etc., and the guy's personality.

I was greatly interested in your analysis of the anti-American attitudes in their variations. We sure ask for it and we sure get it and believe me, I have become so chauvinistic in the face of all this, with the phoney moral attitudes abroad, that I almost accepted two invitations from the State Department to take shows abroad once again. However, the old carcass can't take it and I really yearn for a summer in Newtown. I am off at the end of this month, and now that I have an Artesian well, expect to luxuriate and get myself fit for the coming season. I have so many projects for the summer, but unlike the regular working period, do not feel pushed to accomplish anything and don't care whether I do -- but maybe. In any event, I'll have time to write but will try to relate the many experiences

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June 24, 1960

Miss Mildred Burrage, Director
Lincoln County Museum
Wiscasset, Maine

Dear Miss Burrage:

I am writing to extend my apology for not having answered your letter earlier. It was inadvertently mislaid and I have just come upon it again.

I have heard very nice things about the work you have been doing and congratulate you.

In the event that you have not as yet sent out the publicity, I would appreciate very much if you would exclude any mention of the Downtown Gallery. Mrs. Babcock has undertaken her position with you independently and since we have avoided any summer association with any institution in the past, it would be very bad taste on our part to risk any such misunderstanding, thus setting a precedent for the future. I am sure you will understand.

Again, Mrs. Babcock's acceptance is purely a personal one and I am sure that it will be a happy one for you and for her.

Sincerely yours

RMH:

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June 26, 1968

Mrs. Irving S. Ribicoff
56 Scarborough Street
Hartford, Connecticut

Dear Belle:

I so enjoyed running into you at the museum and hope that we can get together this summer -- my first two-months' stay in Newton within the past four years. The address is Eden Hill Road, and the telephone number is Garden 6-4508. Do give me a call and let's make a date.

Below I am listing the name and address of one alumna who can contribute some very handsome paintings for your forthcoming exhibition.

Mrs. Louis Allen
546 Rimpau Boulevard
Los Angeles 5, California

She owns the following paintings by Hattner:

The Last Don Quixote 1858
Through the Branches 1954
City Rain 1955

Best regards, and I look forward to seeing you and your husband.

Sincerely,

IRH:spb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P.O.L.
 11/62
 MRS. LEONARD F.
 818 NORTH ALPINE DRIVE
 BEVERLY HILLS, CALIFORNIA
 K.
 FIRESTONE.

June 22, 1960

Dear Mrs. Halpert

Thank you for your
 letter. I am sorry, but the
 Harrell was sold last week.

Sincerely -
 Pally & Associates

Mrs. Leonard F.

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE • RICHMOND, 20

July 22, 1960

Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Allen:

You will note on the attached receipt that "The Cove" (\$300) by William Zorach, and not "Low Tide, Robinhood" (\$500), is listed. The watercolor by Zorach which we received had the former title and price on its back and hence I assume this to be the correct data.

We are perfectly satisfied at having "The Cove" rather than "Low Tide, Robinhood," which I selected with you on July 15. I merely want to be sure that we have the correct title and price for our records.

The works which you have lent us are very fine and will help make our exhibition a splendid one.

Thank you again for your cooperation.

Sincerely yours,

Pinkney Near
Curator

PN:mlp
Enclosure

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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 29, 1960

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have been most remiss in not writing to you after my very pleasant visit with you last month. I believe Miss Ellis, our Registrar, has sent you a receipt for the 14 objects which you have generously offered to present to our museum. I wonder whether you wish to make these a gift for 1960 or whether you would prefer to put off your gift until 1961. Let me know and at the next meeting of my Art Committee I will have the pieces brought up for acceptance if the gift is to be made in 1960.

I do hope we are going to see you when you get to Newtown. With all good wishes.

Very sincerely yours,

Charlie
by E. G.
C. G. Cunningham
Director

CCC:eg

Dictated by Mr. Cunningham and signed in his absence.

July fifth,
1960

Mr. James H. Goodman,
1410 1/2 Ashurst Street,
Buffalo 16, N. Y.

Dear Mr. Goodman:

We shall be very glad to cooperate with you in your plans for your September exhibition. However, the gallery will be closed during July and August and I would suggest, therefore, that your visit to us be postponed until after the seventh of September.

I hope this is satisfactory. If not, I might select a painting by each of the two artists - Weber and Marin - on one of my trips to New York and have them shipped to you.

So let me know your decision.

Sincerely yours,

agk-k.

tion to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July fifth,
1 9 6 0

Mr. Lloyd Goodrich, Director,
Whitney Museum of American Art,
22 West 54th Street,
New York, N. Y.

Dear Lloyd:

In the hectic preparations for closing the gallery, I didn't have time to furnish the information requested in connection with the collectors who are in the performing arts. Incidentally, I think the idea of such an exhibition is an excellent one with great potentialities for publicity - performing arts supporting the visual arts.

Below I am listing the names of actors, producers, directors, composers, music designers, song writers, etc. Unfortunately, I don't have the addresses with me but since I am sure you will know who these people are, why don't you return the list - eliminating any who do not fit into the exhibition category and the rest of the data will be supplied.

Of course, I don't know much or many these have as, with a few exceptions, their purchases at the Downtown Gallery were limited, but I am sure they can supply the list if requested.

Jack Lawrence.
Anthony Randall.
Adolph Green.
S. J. Perelman.
Benny Veneta.
Mr. and Mrs. Arthur Miller.
Arnold B'Zness.
Carl Swenson.
Joseph Lech.
Joseph Strick.
Billy Rose.
Harpo Marx.
Billy Wilder.

Andre Previn.
King Vidor (deceased ?)
Dan Mainick.
Jose Quintero.
Garnett Capaldo.
Paul Roebbing.
David Terry.
Fred Friendly.
Archibald MacLeish.
William Cullen.
Mr. and Mrs. Albert Hackett.
Jack Jangamers.
Edward Koch.

Best regards.

Sincerely,

eghok.

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July 24, 1960

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Before embarking on the Precisionist movement in modern art - per se - I would suggest a short, introductory ¹ stating specifically that this independent shearing down to essentials is one of the two art forms in American art that dates back to the 18th century and ^{that} the Precisionist phenomenon, especially, has a persistent and consistent continuity in the American tradition right to this very moment. Its ancestry is evident in American Folk Art, both painting and sculpture, in architecture, in the early tools, etc., all of which manifest the extraordinary, imaginative simplification and "abstracting"

"The early craftsman had an extraordinary sense of observation and abstracted fundamental facts for his design, whatever material he chose."

That this the most persistent tradition in America ⁰ this true economy of means, the shearing down to essentials dating back to the 18th century

The true economy of means ---- shearing down to the essentials,,,...

The opening paragraph suggests to me a form of apology "obscure the fact that forty years ago --- dates the movement and later suggests European art as the origin. This is false, as without doubt, Precisionism per se is the most persistent and consistent tendency in America - dating back to 18th century folk art, both painting and sculpture to the architecture and even to the tools of the period. In my foreword to the "American Folk Art" published catalogue I prepared for Colonial Williamsburg in 1940 I used the following sentence which

"obscure

ambiguity - multiple views

called imaginative or magic realism (surrealism
dada

both employed disassociated objects - shock value..... so

popular today

surrealism is a later form

Dewey F. Bartlett

400 NATIONAL BANK OF TULSA BLDG.

Tulsa 3, Oklahoma

June 23, 1960

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

I am interested in acquiring a small Harnet
still life. Would you be kind enough to send me some
snapshots in color, if possible, with prices and sizes.

Yours very truly,

Dewey F. Bartlett

Dewey F. Bartlett

kn

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Carl Wright

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other way of releasing his tensions. I shall write to him and to Betty very shortly.

Incidentally, did Joanna Shaw call on you? You may recall I wrote to you about her planned visit as of June 9th.

Again, thank you for your continued interest. I appreciate it immensely. My very best regards.

Mr. Carl Wright
Honolulu, T.H.
Honolulu, T.H.

Dear Mr. Wright:

I am sorry to be so late in answering, but the preparations for closing the gallery the latter part of June, plus two unexpected times, caused an accumulation of business which I am now attempting on a short stop-off at the gallery for a few days before I return to Connecticut to continue my vacation, right through the Labor Day week end.

Indeed I remember Browne's sculpture. As you may recall, I went off in quest of additional examples after seeing his "Prophecy" at the gallery, but was completely unsuccessful in locating other examples. Thus, I was delighted to see the rather comprehensive group of photographs which gives me a much better idea of Browne's record and potentialities. My only regret is that in some instances his "decorative" activities occasionally influenced his other sculpture. I hope that he will be successful enough with his "artistic work" to force whatever compromise work he as decorative elements. Please don't quote me to him as I have a firm policy against influencing an artist under any circumstances. The problem is only his own and the solution must also be his.

I should however, like to see photographs when I return to the gallery. I am referring to whatever new examples he may have by that time. It is also possible that I shall take a quick trip to Honolulu, in which case I shall have an opportunity to meet Browne and see the originals of the photographs. This, too, is confidential and merely a possibility. In any event, I am interested and should like to keep in contact with his sculpture, either for the Browne gallery or for recommendation elsewhere. It so happens that I am making considerable revisions in the gallery proper, both in the way of a rebuilding program, extending exhibition space, and some specific changes in policy which will open up more opportunities for younger artists. A good part of the summer will be devoted to these changes and to serious contemplation for the thirty-fifth year of the gallery. In the fall I will be in a better position to express myself more vaguely.

I, too, hear from Ed Stead, and now and then write him a reply. I am suggesting that he slow down his pace a bit and find some

WHL

32 EAST 57TH STREET NEW YORK 22, N. Y. PLAZA 5-2421

MELANIE KAHANE ASSOCIATES INC.

INDUSTRIAL AND INTERIOR DESIGN

INC.
A. I. D.

July 20, 1960

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Gentlemen:

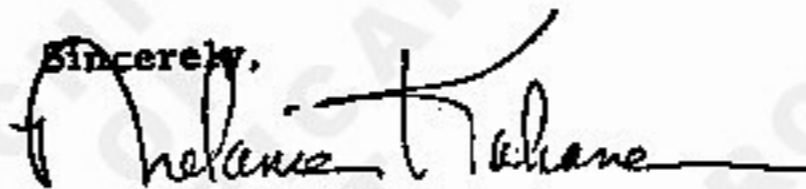
The publishers of Architecture & Design have completed arrangements for a special number which will feature a comprehensive coverage of decorative and design projects executed by Melanie Kahane Associates, Inc.

It will be a dynamic presentation using photographs and text to dramatize examples of our work in residential and commercial fields.

Those companies and firms who have cooperated with us on past projects are the only ones who will be invited to participate in this issue. A certain number of pages will be available to them for advertising purposes.

During my twenty-four years in the decorating profession, I have come to think of my business associates as close friends. To have your company represented in this "de luxe" issue would give me enormous pleasure and lasting satisfaction. I personally feel that this edition will be valuable to all concerned and am planning to send copies of it to my present clients as well as to prospective accounts.

Sincerely,



Melanie Kahane
President
MELANIE KAHANE ASSOCIATES, INC.

The Downtown Gallery Inc.
32 East 51st Street
New York, N. Y.

Honorary Patron HIS EXCELLENCY MAJOR-GENERAL GEORGES P. VANIER, O.S.O., M.C., C.D., Governor-General of Canada

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THE ART GALLERY OF TORONTO

GRANGE PARK, TORONTO 28, CANADA • Empire 9-2485

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July 21, 1960

Mrs. E. G. Halpert,
Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.,
U. S. A.

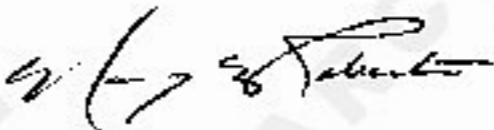
Dear Mrs. Halpert:

Thank you so much for your letter of July 14th addressed to Mr. Baldwin, who is presently in Europe. Mrs. Meltzer had reported on her visit to the Gallery and her interest in the two Max Weber paintings - NEW YORK, AT NIGHT and RUSH HOUR.

Unfortunately, this is an operation by our Women's Committee, who are scattered to the four corners of the earth for the summer. Thus I think at the moment we must let this matter ride.

This is not to say we are not still interested in Max Weber but rather that the moment is unfortunate.

Yours sincerely,


(Miss) Nancy E. Robertson
Assistant Curator

NER/cf

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ROBERT PREUSSER

2 WILLARD ST. COURT CAMBRIDGE 38, MASSACHUSETTS

23 June 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thanks for your kind note of June 21st. I was surprised to learn that you had not received a catalogue of my exhibition at Mirski's long before now.

The show was well attended but not many sales, perhaps partly due to the fact that my paintings have been out of circulation for some time. However, an important sale was made to the Addison Gallery of American Art.

Incidentally the lack of circulation had been self imposed in an attempt to get my bearing, look inward and clarify my position. I feel that I have made strides with a very productive period in the offering.

I am taking the liberty of sending these photographs of my recent work, all of which were in the one-man show. Any comments you feel prompted to make regarding "progress" and "direction" would be sincerely appreciated.

After hearing that there were a few openings at Krasner Gallery, I sent photographs and slides. Mr. Krasner has indicated interest and asked me to bring some paintings to the gallery the first part of August when he returns from Europe.

I would like to investigate other possibilities before that time but know so little about the situation in New York. Your advice on Krasner and any suggestions regarding other possibilities of representation in New York would be most helpful.

Sincerely yours,

Robert Preusser

*P.S. The inclosed postage is for return
of the photographs.*

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July 10, 1960

Mr. Martin Baldwin, Director
The Art Gallery of Toronto
Orange Park
Toronto, 28 Canada

Dear Mr. Baldwin:

No doubt Mrs. Meltzer who called at the gallery on the 1st of July, reported her visit and her interest in the two Max Weber paintings - NEW YORK, AT NIGHT, and another titled HUSH HOUR which I showed her with the explanation that it may or may not be for sale. But, if you are interested, I shall broach the subject to Weber again in the hope that he will relent and will release this really important painting, outstanding in 20th century American art. In any event, when I hear from you I shall follow through.

My best regards,

Sincerely yours

RMH:la

P. S.

Although the gallery is closed for the annual vacation - until September 5th, all mail addressed here will reach me fairly promptly.

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Edith Gregor Halpert

Eden Hill Road, Newtown, Conn.

Edith Gregor Halpert
July 7, 1960

Dear Bill:

Your letter was delivered to me this afternoon, just as I was packing for a trip to Shelburne, Vt. (where I serve as an ineffectual trustee with the Webb family --- a truly "wishpoche" museum. However, I adore Mrs. W. and attend the meetings religiously. Newtown is so beautiful now and this is my first vacation in four years - what with two treks to Russia, plus Italy, France and England the previous year. From here on I travel no more to distant lands!

I am happy that you found an ideal berth in the arrangement described. Besides, it is wonderful that Erna can continue her activities under the circumstances.

On the other hand, I must confess that I am sorely disappointed. Strange though it seems, it was not until the day I phoned you that I was in a position to make a definite statement. You can realize that after a continuity of just thirty-four years, any change was full of complications. The artists had to be considered (if not vice versa). There was no physical space for another person until I discovered that day that the blue-prints were misleading and that the wall I wanted to remove was not a sustaining wall as indicated. Now I can have the extra office I need to transfer the museum and believe that I am positive, serious, and convinced that thirty-five years (as of Sept. 1961) is enough, I know it, and have some very interesting plans thereafter if I live so long. It would take one season to acquaint my successor with the "unique" system of the D.C.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 16, 1960

Mrs. Sally Fairweather
Fairweather-Mordin Gallery
141 East Ontario Street
Chicago 11, Illinois

Dear Sally:

It was so nice to hear from you.

Of course I was very disappointed to have missed you during
my brief, and as you probably knew, very hectic visit in
Chicago.

Yes, every once in a while we arrange for a guest exhibition
and if you will send me photographs of paintings by Eleanor
Coen I shall take them with me to Connecticut where for the
first time in four years I will have an honest-to-goodness
vacation and can ponder over the plans for the forthcoming
season. You know, of course, that we close for the months
of July and August.

If your gallery will be open during the summer, you may retain
the consignments we sent you in January. If not, why don't
you return them and get some fresh stock for the fall season?
In any event, do let me know what you decide to do.

Did you and Shirl have fun in Europe -- and are you planning
to add foreign artists to your roster? Do let me hear from
you. Although the gallery closes the end of this month, all
mail addressed to me here will be forwarded or you may write
directly to Eden Hill Road, Newtown, Connecticut. The tele-
phone number in Newtown, Garden 6-4502.

Best regards and do write me soon.

Sincerely yours,

ESM:pb

M. KNOEDLER & CO., INC.
14 EAST 67TH STREET
NEW YORK 22, N.Y.
PARIS, 22 RUE DES CAPUCINES
LONDON, 34 ST. JAMES'S STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

27 June 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22

Dear Mrs. Halpert:

We have just sold a Demuth
of which I enclose a photograph. The purchaser
would like to know the date, or approximate
date, of the picture.

Since I know too little, unfortunately, about
this artist's work I do not feel competent to
date it, even on the basis of comparing it
with similar pictures.

Would you be terribly nice and 'phone me if
you would care to help me? Thanks.

Do keep the photograph for your files.

Sincerely,

Helmut Ripperger
Helmut Ripperger
Librarian

*Phoned
1915*

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

2-9510

410

AARON ROSENBAUM, D. D. S.

40 EAST 51ST STREET

NEW YORK 21, N. Y.

730 Grand Concourse Bronx, N. Y.

July 7, 1960

Dear Miss Halpert,

I was sorry to come to your gallery in an opportune time.

I would have made an appointment with you in advance were it not for the fact that I was only one block away from you and decided it was convenient for me to pick up the painting in order to show it to some one who lives out of town.

Because the subject of the picture was not to the choice of this person I was unable to dispose of it and would like to bring it back to you.

Since you indicated your interest in buying the picture, would you be good enough to let me know when it will be suitable for you to complete the sale.

I want to thank you very much for your kind efforts you displayed in the whole matter.

Sincerely, Aaron Rosenbaum

per day minimum now here,
and I do hope to get good
lectures organized thereby.

I shall be in New York
the end of September to
examine and supervise the
return of loans for the
N.S.I.A. Show. I look forward
to seeing you then. Evva
joins in sending fond
greetings to you

Sincerely

Bill

Appraisals

July 22, 1960

Mr. Sam Cantey III, Vice President
The First National Bank of Fort Worth
Fort Worth, Texas

Dear Mr. Cantey:

For your information the insurance valuation on
the Yasuo Kuniyoshi ink drawing is listed below:

Flesh Fly - 1947	28"x22"	\$3000.00
------------------	---------	-----------

Sincerely yours

BCH:la

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THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER 2301 KENTMERE PARKWAY WILMINGTON 6, DELAWARE

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EDUCATION ASSISTANT
TELEPHONE OL 5-6266

June 20, 1960

Mrs. Edith Gregor Halpert
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Edith:

If it is going to be convenient for you, or if I can work on the records, I would like to come to New York for the day on June 29. I realize this is getting awfully close to the time when you leave for the summer, but I have not been able to get there any sooner because of the local complications, including auditors, etc.

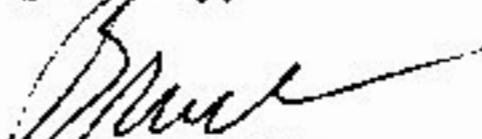
I am enclosing a tentative list, which I made up after going through all the exhibition catalogues that I have assembled. As you will see in looking through it, I have assembled all the information possible from the catalogue including the last known owner. Many of them appear to be the Downtown Gallery, but perhaps many of those have been dispersed since they were loaned to those other exhibitions. You will naturally have the addresses for those. I have listed under each period for each artist those paintings suggested to be included. Where there is no painting suggested under a particular period, we are still looking for one. Perhaps you will help me with that.

Last Friday, I visited the Newark Museum on some other business, and while there looked at some of the paintings they have of some of the artists in whom we are interested. They have three by Max Weber, AT THE MILL, 1939; ZINNIAS, 1927; and LANDSCAPE, 1928, which would probably be available to us. They also have, WHITE FLOWER, 1943; PURPLE PETUNIAS, 1925; and GREEN OAK LEAVES, 1923, by Georgia O'Keefe. They have, too, TOMATOES, PEPPERS AND ZINNIAS by Demuth. I feel sure that any of these would be available to us if we wish to use them. You will notice I have not yet included them in the outline.

Let me know if this is going to be convenient for you.

Best regards,

Sincerely,


Bruce St. John
Director

BStJ:rb
encl.

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June 16, 1969

Mr. Lloyd Goodrich, Director
Whitney Museum of American Art
22 West 54th Street
New York 19, N. Y.

Dear Lloyd:

Please accept my belated thanks for your very generous cooperation in lending us the Stuart Davis paintings entitled EGG BEATER NO. 2 and OWIE IN SAO PAO for his one-man exhibition held here last month.

Needless to say, the exhibition was very handsome, and again, needless to say, EGG BEATER NO. 2 and OWIE IN SAO PAO were among the great favorites in the show.

I am enclosing the receipt form for your signature.

Gratefully yours,

EGH:pb
Enclosure

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

July 6, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Have just had word from the University's Insurance Department at Berkeley that you should proceed with repairs to the Dove painting, October, 1935, as well as damage to the frames. When the work is completed, please forward the bill to us and we will process it for payment as quickly as possible.

Hope you are having a good summer, and some rest.

Sincerely,



Ann S. Brown, Registrar
UCLA Art Galleries

ASB:cf

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June 23

Dear Mrs Halpert:

We enjoy enormously our new Weber, which hangs in its forebear's place, — for the time being, at any rate. We do so very much hope that you will come and see your paintings in their new surroundings before long.

[I do want to say that I think you should give Sudworth the rough side of your tongue for the worst bit of packing I have ever seen in my life. The painting was free to move 6" in one direction, and 4" in the other, and no doubt did; while the Chopped paper was balled, on one side of the painting only, about the center of the Canvas. I do not think damage was done, luckily, except perhaps for some stretching

July 18, 1960

Mr. Joseph O. Butler, Director
The Butler Institute of American Art
524 Wick Avenue
Youngstown, Ohio

Dear Mr. Butler:

As the gallery is closed for July and August and Mrs. Halpert is away, I am acknowledging receipt of your letter and photographs. When she returns in September I shall refer your letter to her for a reply.

However, inasmuch as you may want this information before September, I am returning the photographs. And, I feel very safe in saying that Mrs. Halpert has no contact with these artists nor the current market values on their paintings.

Sincerely yours

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FRANK K. M. REHN, INC.
683 FIFTH AVENUE
AT 54TH STREET
NEW YORK 22, N. Y.
AMERICAN PAINTINGS

June 23rd, 1960

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Edith;

I regret that despite my endeavors I
have been unable to place your "Little Woman" by
Alexander Brook.

I think as you suggest it should be
returned to you and it will be delivered to you to-
morrow.

Happy summer to you,

Sincerely yours,

John

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NATIONAL BLANK BOOK COMPANY

Bound Books • Loose Leaf • Visible Records • Machine Bookkeeping Equipment

HOLYOKE, MASSACHUSETTS

June 19, 1960

Mrs. Edith Gregor Halpert, director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

This is a brief description of our Distinguished American Art program as it stands today, and of the efforts we are planning to promote it.

We are offering 200 selected school supply dealers 200 to 500 of these notebooks on a consignment basis.

We are sending a descriptive letter and sample cover to 3000 other dealers, with an invitation to order. *

We are sending descriptions and samples to selected newspapers and magazines.

We do not generally offer consignment orders or publicity so widely or variously, but we believe these covers have unusual qualities.

Later this week you will receive your coated, cover proofs as well as the printed artists' descriptions. I believe you will then agree with me that the printing and design of these covers are superior. We are taking two steps to preserve this quality in the final prints. We are printing our production run one color at a time, and we are stopping the presses after the first 100 sheets have been run for a final check on the color corrections. At that time I will be at the printers to give the final approval.

Another valuable part of the covers are the words of the artists. Their comments, which are clear, precise and forceful, will open doors of understanding for the students as they have for me.

Printed in the United States of America. Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MULVANE ART CENTER OF TOPEKA

Washburn Univ.

July 21, 1960

Dear Mrs. Hulbert,

You asked me to
remind you that we are
looking forward to showing
Ben Shahn's prints here from
October 5, 1960 to Oct 30, 1960

I shall be away from the
28th of this month until the
6th of September. I was afraid
that the 6th would be rather
late for this note. My secretary
has moved to San Francisco and
I have not found a replacement. Thus
the hand writing. Very sincerely
Alexander Tlustos

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June 28, 1960

Mr. Alexander E. Macolin
11 West 42nd Street
New York 36, N. Y.

Dear Mr. Macolin:

I am sorry to be so late in answering your letter but the last two weeks before closing for the summer are always very hectic.

Since the Lajac sculpture was newly produced by the artist and is "one of a kind" there is no provenance whatsoever but I am very glad to supply the photograph you request.

If there is any further data you require, please let me know. Although I presume you have a catalogue of his exhibition, in order to make certain, I am enclosing one for your files.

I look forward to seeing you in the fall when we reopen, after Labor Day.

Sincerely yours,

EMH:ph
Enclosure

June 7: Wednesday of the week
June-27, 1960
Mundel Hill: West Wardsboro, Vt.

My Dear Aunt Edith:

My thanks and more. And my appologies for the delayed thanks although I am sure that you can see how thanks would be delayed no matter how morethan generous the gift in the heart of timberland as this is the heart of hamberland. It took time to install ourselves in such a spot and then to begin to trap-out that spot with the orderliness and possessions that mark the civilization of which we are a part, and it took time to set up the homemade (yet sturdy, very sturdy) table upon which to type for the oldhand that used to write letters learned somewhere to type and with an uncanny familiarity (like Before Television, the idiotbox, and After Television, BT and AT) promptly forgot how to write or at least rebels at the very notion of returning to what it imagines are in fact antedilluvian ways. So with the typewriter and the tent too and the fireplace and the groundplan for the Cabin made and one acre of land cleared so that the sun and wind now enter and a beautiful view is just visible through the slowlythining trees, and a latrine made and a place of water (drinking-washing-bathing) found and settled nearby, I can write out my thanks and my appreciation at your generosity, my thanks for the gift. For what it will be used is uncertain: if we build (and as I mentioned there is good reason to believe we will) it will probably go to make up my share of the cabin's cost which should be if estimations are correct just about that amount you gave, for you see we are building a logcabin if and when we build and of course the hoarse power is my back and arms and the back and arms of my partner and the timber is mine or our timber and the ground is to us too. And thus we are most fortunate: young now and in our salad days to have this land and this time and this world perhaps (although maybe that is not the luck part but rather things that accrue as product of this time yet are not of it really), and many other ways of luck that go back many years: for this is a kind of adventure and yet not simply Adventure for as time passes adventure for adventure is not very exciting, there being enough adventure in the passing of day to day to satisfy me at any rate, more than enough in trying to get through from day to day, but it is a kind of stroke outward, perhaps a blow outward in resistance to the change of things that should not change and a blow against the discarding of all that is being discarded, and it is a blow too to the forest in the name of all of us for: this land was once pastuerland and cornfields say perhaps 100 years ago, this land was in the heart of New England civilization less than 150 years ago, long fields of goldencropland cleared, homesteaded it was then, and now it is high timber country the forests grown so tight that no breath enters unimpeded, only: walking often in the tangled growths one comes upon a finelybuilt stonewall untouched by all that has touched all else, errie now and out of place, insane before when I thought this had always been uncleared land, now clear why there but still strange, a mark left where no others remain (save perhaps an old cellar hole or an old wagonroad), some sign of resistance or of simply Having Been Hear and conquered for a time or only lived for a time, and so: then before I knew I thought when clearing land that The Sun Falls Here For The First Time, as we felled a tree, but now, as one on a sort of escalator, a tradition falling away and leaving only the slightest trace, It Falls Again Here, and that is more of what we are always, one step on the escalator, our mark, and then over the brink, but our mark too being the important thing, our mark too, always that, the crumbling remains of my cabin to be found by the stone wall, lasting less long than the stone wall yes, but then, our effort was that much less and our life so many other things than the honeygolden pastureland and cornspreads, and this: all typed now sitting on a knole that overlooks the onsaore (more or less as the Deed read) that we have cleared down into a glade and then the dense forest.

The rambling is a disease of mine, growing, and you are unfortunate (or my mistake) to have startted writing this just when I had finished on the other written work for the day, the fiction in which one flows inward and inward beyond all things and thoughts to some sense of all that was outward looking together: and the fingers move at times untrammelled, and thus: this.

Thank you again for the gift. Posted you will be as to its use. I hope I will see you this summer, perhaps late this summer: my love, and the best.

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Edith

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W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

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LT = International Letter Telegram

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Old Westbury Gardens

1960 JUL 11

RG-NEW YORK

RG130 BE277

B KLA110 KLZ1 BOOK KLZ1 NL PD AR KL NEW YORK NY 11

EDITH HALPERT, THE DOWNTOWN GALLERY

32 EAST 51 ST NYK THE INTEREST HAS BEEN SO GREAT IN THE EXHIBITION OF 150 YEARS OF AMERICAN SCULPTURE SHOWN AT OLD WESTBURY GARDENS THAT THE TRUSTEES HAVE DECIDED TO EXTEND THE EXHIBITION UNTIL AUGUST 28TH, PROVIDED IT CAN CONTINUE IN ITS ENTIRETY. HOPING THAT YOU WILL AGREE TO CONTINUE TO LEND YOUR SCULPTURE SO THAT WE MAY CARRY ON THIS BEAUTIFUL SHOW WOULD YOU WIRE YOUR ANSWER OLD WESTBURY GARDENS, WESTBURY, LONG ISLAND BY RETURN WIRE

LILLIAN PHIPPS.

[Signature]

MUSEUM OF ART OF OGUNQUIT

SHORE ROAD, OGUNQUIT, MAINE

Trustees

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HENRY STRATER
GEORGE D. VARNY
JONAS A. WEAKE
LOUIE T. STRATER

HENRY STRATER, Director
CHARLES CHETHAM, Curator
EDWARD F. FRY, Curator
MARILYN DARLING, Secretary
to the Director
Telephone: Wells Midway 6-2174

July 4, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York
New York

Dear Mrs. Halpert,

Mr. and Mrs. Stephen A. Stone of
180 Elgin Street, Newton Center, Mass. have written
us that photographs of their Sheeler painting, On a
Shaker Theme can be obtained through your gallery.

Yesterday, Miss Dorothy Adlow of
the Christian Science Monitor visited our Museum
and asked for a photograph of the painting to use in
conjunction with a review she will give our exhibi-
tion. Could you please send a copy directly to:

Miss Dorothy Adlow
The Christian Science Monitor
1 Norway Street
Boston
Mass.

and bill us here at the Museum.
We would appreciate all possible haste since Miss
Adlow expects to print her review in Friday's Monitor.

Thank you for your kind attention.

Sincerely,

Charles Chetham

Charles Chetham

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June 21, 1960

Mr. Robert Frensser
2 Willard St. Court
Cambridge 38, Massachusetts

Dear Mr. Frensser:

It was good to hear from you.

Indeed I shall be very glad to serve as reference and will fill in the MIT blank the moment it reaches me.

I expect to receive a catalogue of your exhibition at Hiraki's within the next few days and hope that there are several reproductions as I am very eager to see what progress and direction your work has taken.

Sincerely yours,

EGH:pb

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June 16, 1966

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Parkway at Fairmount Avenue
Philadelphia 30, Pennsylvania

Dear Henri:

Please accept my belated thanks for your very generous cooperation in lending us the Stuart Davis painting entitled **SOMETHING ON THE 8 BALL** for his one-man exhibition held here last month.

Needless to say, the exhibition was very handsome, and again, needless to say, **SOME ON THE 8 BALL** was among the great favorites in the show.

I am enclosing the receipt form for your signature.

Gratefully yours,

EGH:pb
Enclosure

July 19, 1968

The Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York, N. Y.

Gentlemen:

We are indeed glad to grant permission to ART IN
AMERICA to reproduce in color the Georgia O'Keeffe
painting entitled:

COW'S SKULL: RED, WHITE AND BLUE 1931


Sincerely yours

EMR:2

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Starling Rd., Croyville N.Y. Lowenthal
 Wednesday
 Dear Edith,
 We are enjoying our
 summer in the country
 to date the weather has
 been ideal - play lots of
 golf, and now the concert
 season at Tanglewood is
 under way. We plan to leave
 Aug 31st for Europe. Hope this finds you well and
 happy. Love, Edith + Mickey

POST CARD
 JUL 14 1952
 8 AM
 NEWTOWN CONN.



June 21, 1960

Dear Edith:

Please forgive me for not writing to you
and thanking you for sending the beautiful painting
by Tseng Yu-ho. I have just returned from another
period of schooling at the Douglas factory in Santa
Monica, Calif., and have been extremely busy every
day and practically every evening on the DC-8 program.

Anyway, Jean and I think the painting is
very good, and it is now hanging, and we see it every
day.

Thanks very much, and here is a check for
\$100 to apply to our account.

Sincerely yours,



John Denman
14845 S. E. 55th St.
Bellevue, Wash.

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June 20, 1960

Mrs. Leonard K. Firestone
919 North Alpine Drive
Beverly Hills, California

Dear Mrs. Firestone:

Thank you for your letter.

Although we sold the Barnett painting for a considerably lower figure, I would consider paying the sum of \$6000. at this time if you would ship the painting to us very promptly. We are closing the gallery on June 30th for the two summer months and would like to have the Barnett in our possession before that if this is convenient to you. Won't you please let me know.

Many thanks for your cooperation.

Sincerely yours,

RMS:pb

Webb

July 21, 1960.

The release, of course, is only for the press.

Dear Eleanor:

It is all over and I am so pleased to be in Boston, finally, with only one disagreeable prospect of a future return on Friday of this week. He malignantly was told that I was pleased about that but on Sunday I was rather alarmed as because I didn't know it was rather normal.

Just as I was dictating the letter, I received your note and am very pleased that you do not consider it necessary for me to be at the special opening of the gallery which I did not and which I admired tremendously. I could not have made it as I really feel rather poorly and I should stay put for a while.

However, I still feel that a very special publicity release should be sent out. Now, I am not talking as a dealer but as a trustee. Being familiar with the field, I believe it vital to prepare an angle for the press. Based on 25 years of experience, the "angle" part is vital and I would suggest any public relations department, other than that of an art gallery, has the know-how. Thus, if you wish, I will be glad to write the draft for your approval. I have written the museum draft which contains your name. This will have to be done rather rapidly, of course, but I expect to be home relaxing and fairly bright.

If this idea appeals to you, please send me the publicity release, plus the typewritten or mimeographed list of the objects which are to be shown to the press.

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

June 23, 1960

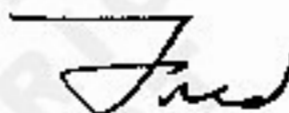
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Just to tell you how much I enjoyed seeing you when I was East, and that I am grateful for the thoughts which you gave to my problems and affairs. On the way back I paused for a few hours in Boston and saw Boris. I was glad that I did as he showed me a reserve of early Bloom drawings which interested me very much. I showed him my slides thinking that this might be good for his health. You will doubtless hear from him and I want you to know that I am not planning to take advantage of his better or worse judgment. I believe that I should aim at New York and not drop in a missile two hundred fifty miles away. I also spent a half day rummaging through galleries in Chicago where I found much more activity than I had foreseen. A number of galleries seemed lively, active and good. And finally here I am making the best of the West.

So, this is simply thanks and hello and a message of affection. I came home to find an agonized note from Nat Saltonstall, by the way, so I was being over-sensitive and unfair.

Yours ever,



Frederick S. Wight
Director of the Art Galleries

FSW:cf

P.S. You will be amused to know that I have received a letter from Lois Bingham seeking my advice relative to an exhibition for Yugo-slavia and for Poland. I dropped this with a polite thud.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Two hand painted plates
painted by my Great Grandmother
who also painted the two paintings
previously listed.

A Chantilli lace shoulder
shawl about 100 to 110 years old.
A Chantilli lace head shawl and
a fan, which are also 100 to 110
years old.

A Tapestry believed to be
about 100 years old.

Not shown is a Columbia
Graphophone patented August 13th
1901. The Graphophone is in
very good condition and plays very
well for as old as it is.

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Mr. & Mrs. Lee Ault
39 East 79 Street
New York, N. Y.
Publisher of Art in America

Miss Dorothy Adlow
One Marway Street
Boston, Massachusetts
(Critic for Christian Science Monitor)

Mr. Ernest Watson
American Artist Magazine
24 West 40 Street
New York 18, N. Y.

Mr. Leslie Katz
ARTS
116 East 59 Street
New York, N. Y.

Mr. Hilton Kramer, Assoc. Editor
ARTS
116 East 59 Street
New York, N. Y.

Dr. Alfred Frankfurter, Editor
Art News
32 East 57 Street
New York 22, N. Y.

Mr. Thomas Hess, Assoc. Editor
Art News
32 East 57 Street
New York 22, N. Y.

Miss Caroline Burk
24 West 55 Street
New York, N. Y.
(writes for Diplomat Magazine)

Mr. Charles Wagner
Daily Mirror
235 East 45 Street
New York, N. Y.

Miss Nedra C. Jenkins, Art Editor
Fort Worth Star-Telegram
Fort Worth, Texas

Miss Emily Gensner (Mr & Mrs. Fred Gash)
243 East 49 Street
New York, N. Y.

Mr. Charles Ray Griffin
Downtown Hotel
172 Linden
Memphis 3, Tenn.
(writes for Memphis newspaper)

Mr. Maurice Grosser
219 West 14 Street
New York, N. Y.
(writes for THE NATION)

Mr. Russell Lyon, Art Editor
Harper's Magazine
49 East 33 Street
New York, N. Y.

Mr. Frank Zachary, Art Editor
Holiday Magazine
Independence Square
Philadelphia, Pa.
(writes for THE NATION)

Miss Jane Wilson
Horizon Magazine
c/o American Heritage
551 Fifth Avenue
New York, N. Y.

Mr & Mrs. Francis Brown
Life Magazine
Rockefeller Center
New York, N. Y.

Miss Dorothy Sterling
Life Magazine
Rockefeller Center
New York, N. Y.

Mr. Henry J. Seligman, Art Editor
Los Angeles Times
Los Angeles, California
(sefoidys jis to isdijw eodni eoy)

Miss Jerena Jones
NEWSWEEK
444 Madison Avenue
New York, N. Y.

Mr. Robert Costen
The New Yorker
25 West 49 Street
New York, N. Y.

Mr. Carlyle Barrows
Herald Tribune
230 West 41 Street
New York, N. Y.

Mr. L. E. Levick
Journal American
220 South Street
New York, N. Y.

Mr. Bennett Schiff
New York Post
25 West Street
New York, N. Y.

add Time

Art in America

635 MADISON AVENUE, NEW YORK 22, N. Y.

TELEPHONE: MURRAY HILL 8-7500

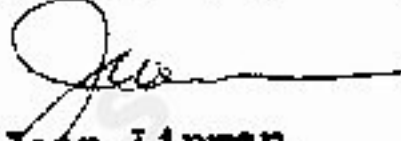
July 7, 1960

Mrs. Edith Gregor Halpert
Newtown, Connecticut

Dear Edith:

Thought you would like to see Friedman's manuscript which we think is excellent. We need a good many photographs to illustrate and will talk about that when we see you at the Gallery on Monday. We also have not been able to locate color plates and want very much to illustrate the article with O'Keeffe, Spencer, Demuth and Crawford. Would you know of any plates that we might borrow? It would be a great help.

Cordially yours,


Jean Lipman
Editor

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LEE A. AULT

Vice President
CHARLES A. DAMA, JR.

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IRMA SIMONTON BLACK

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June 22, 1966

Mr. Abbott Pattison
Fondria F. Marinelli
Via Filippo Corridoni 27
Florence, Italy

Dear Mr. Pattison:

Forgive me for not having answered your card earlier. I have been traveling considerably and have neglected my correspondence shamefully.

No, I do not plan to go abroad this year and am delighted that I can spend my two-months' vacation in the good old U.S.A. without any commitments and without any pressures.

I am very intrigued about the new sculpture you have been casting in Florence and if by any chance you have any snapshots won't you send them to me at this address. All mail will be forwarded to my summer home. I look forward to hearing from you.

Sincerely yours,

EGH:pb

July twenty-first,
1 9 6 0

Mr. Walter Reinsel, Art Director,
W. W. Ayer and Son, Inc.,
West Washington Square,
Philadelphia 6, Pennsylvania.

Dear Walter:

Now that I am up in the woods of Connecticut, I am casually going through correspondence, etc. Since you, too, are on vacation, my letter will just remain on your desk until your return and - in any event - cannot disturb you.

Needless to say, I am terribly sorry that you have had to cope with a truly abnormal situation. I can recommend for post summer light reading a great book entitled "The Responsibility of the Artist" by Jacques Maritain. The reason I think it so great is that Jacques' ideas coincide completely and thoroughly with mine and, much to my amazement, the subject matter of a long lecture I gave in 1957 at the W. A. White Psychoanalytical Society and previously (in 1956) at the Reik Psychoanalytical Clinic. While Mr. Maritain and the writers in the psychoanalytic field base their statements on scientific theories, I base mine entirely on personal contact and yet I have managed to live so long.

Abe is a wonderful guy and a great artist but, based on his early experience and being managed by an extraordinary woman called Bettina, he is again subject to a female's control in his business or worldly contacts. So, let us forgive them both. I am sorry I threw it all in your lap but there are times when I just can't take it.

Have fun in Cape Ann and paint lots of good pictures. I look forward to seeing you after Labor Day.

Sincerely,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

OFFICE OF THE DIRECTOR

THE ROYAL ONTARIO MUSEUM

100 Queen's Park, Toronto 5, Canada. Walnut 3 6611 Cables: ROMA-Toronto

July 18, 1960

Mrs. E. G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. Heinrich is abroad and will not be back until the
15th of September.

We do not know what arrangements you made with
Mr. Heinrich regarding the Ben Shahn posters, but these have
been included in our international poster Exhibition "Impact"
which is now showing at the Vancouver Festival.

The posters are mounted in panels, and in order to with-
draw the Ben Shahn posters, it would mean the withdrawal of
seven or eight others at this moment. I am enclosing a
catalogue so that you may see the extent of the Exhibition,
and I do hope you will be able to leave the posters in the
Exhibition. It is going from Vancouver to Montreal in the
fall, and we had hoped that it would reach some of the bigger
museums in the United States during the course of 1961.

If you could let me know the details of your arrangement
with Mr. Heinrich, I would be most grateful.

Yours sincerely,



(Mrs. Hugh R. Downie)
Secretary, Museum Board

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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

Ans 8/18

July 19, 1960

Mrs. Edith Greger Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Many thanks for your nice letter. We may have a very brief meeting this week to decide on a few things, but the next regular scheduled meeting will be the third Thursday in September. There isn't any hurry and I don't want to press you, but let me know when you hear from your accountant.

I stopped in to see Henry briefly last Sunday. We spoke of you and I do expect I will be down in Newtown some time in August and will pay you a visit. In the meantime, all good wishes.

Very sincerely yours,

Charlie

C. C. Cunningham
Director

CCC:eg

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June 23, 1960

Mr. William M. Bender, Jr.
Alger Court
Rivermore Apartments
Bronxville, New York

Dear Mr. Bender:

At last I can furnish the information you requested.

Mr. David checked his records and found that THE ARTIST'S MOTHER by William Harnett was among a group of drawings and a painting he purchased from the daughter of John Hedges in January 1947. Hedges was a friend of Harnett and collected his paintings during the artist's lifetime and acquired a good many others at the two sales held after the artist died.

I recall visiting John Hedges' daughter (with David) and seeing several of Harnett's paintings as well as a number of objects which had appeared in some of his earlier paintings. These, too, were included in the sale and were acquired by John Hedges either then or previously as gifts from the artist.

In any event, the drawing was part of the Hedges estate. I am referring, of course, to the one you purchased, entitled THE ARTIST'S MOTHER.

Sincerely yours,

BBM:pb

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Mr. Felix Landau

2.

ONE, TWO

Mr. Felix Landau

In a book I am reading entitled "The Responsibility of the Artist" comprising a collection of lectures given by Jacques Maritain, this was published a few weeks ago by Charles Scribner, and is well worth reading.

And so, now my lecture is ended, I send you my best regards and welcome you back to the good old print after the gay time you have had.

My best to Mitzel.

Yes indeed, my lecture was very much enjoyed and I am glad that you are pleased with the collection of the drawings.

Next on the agenda is the lecture on the responsibility of the artist. This drawing is a very interesting one and I am sure you will find it out of the reach of what we have in stock, but has been sold, etc.

If I may be permitted to say a few words about the drawing in question, it is a very interesting one and I am sure you will find it out of the reach of what we have in stock, but has been sold, etc.

One of these days, I hope to publish a pamphlet dealing with this, as well as the other two. Incidentally, many of my ideas relating to the second point I found corroborated, and brilliantly so.

3 -

substantial attorneys' fees. However, evidently for the first time, it was established that artists are engaged in a legitimate business and may take legitimate deductions from income. The government had contended that, since I had not shown a consistent profit year after year, art was not a business but a hobby. The status of all creative workers in the arts very much needs to be studied and established by our Federal government. Had this been done in the past, my suit would not have been necessary.

Those people who work for and in the arts, are doing a magnificent job. We have art centers springing up all across the country. Here in Minneapolis, for instance, the Walker Art Center almost alone has been responsible for a quickening of appreciation, participation, and financial support of the arts generally. Now the Center is adding the Tyrone Guthrie Repertory Theatre which should give great impetus to playwrights, actors, dancers, musicians, and artists of the community. Minneapolis is especially blessed, however, other cities are also moving steadily along in their promotion of such cultural activities.

Washington, however, remains a city apart. Other world capitols may have their ballets, symphonies, operas, theatres, museums of contemporary art as well as the scrapings from the past of other countries---but not Washington! Only the sterilized and sterilizing (Roman facades, academies and "official" sculpture) are allowed. To visiting dignitaries from other countries, instead of any evidences of national culture, we subject them to the empty clatter of cocktail parties.

Please excuse this tirade! I do have another recommendation: that the President, as a beginning, see to it that a plank be placed in the Republican platform, to this effect: "The next administration pledges itself to work for the creation of a new cabinet position: Minister of Fine Arts."

Sincerely,

President

cc-John D. Rockefeller, III

June 25 - 60

GILBERT PARIS FRANCE

Dear Edith: We so enjoyed your last letter, and once again Virginia vowed solemnly she would write, but once again is bogged down with school (Alliance Francaise) exam, plus getting the packing done for our journey to Concarneau. We never even heard of Concarneau until recently, so that you can imagine our utter astonishment when you told us of being there and your horrible experience on the train to Quimper. How could you refrain from stabbing that hideous Frenchwoman to death? It seems that you have never had a single delightful experience in France ever; it is no wonder that you dislike it so. One cannot blame you. I have finally come to the conclusion that one has the ~~m~~ worst experiences in the country one dislikes. This has been so with all our friends. And with us. Those who love Italy rarely ~~ax~~ get sick, rarely get cheated etc. Those who hate Paris seem to invite every disaster. But for those ~~idiot~~ idiots like the James Jones and the Gilberts all kinds of wonderful things happen in Paris. Last night, for example, we went to a restaurant in Montparnasse for Couscous (hot African food) and we sat on the terrace beneath the canopy of elm and sycamore leaves and had this extraordinary dinner (ten dollars for the four of us with two bottles of wine). After we'd paid the bill and raved exuberantly about the food, the patron insisted we stay on for a special dessert, which he then proceeded to serve gratis. Almost the same thing happened to the four of us last week at this little outdoor restaurant on the Ile St. Louis (overlooking the pont Marie), where the patron loves us all and gave us a bottle of wine gratis. What a pity we cannot find an apartment on the Ile St. Louis, but there ain't no such thing for rent. The Jones have spent \$50,000 for their new apartment there and already they can sell it for \$75,000, and it isn't even finished yet. We still have no place for September; we've looked at many, and they are suicidal with their hideous French taste or inconveniences. We'll have to hope for a miracle to pass to find an apartment near the Champs de Mars where we are now, since it is so easy for Holly to get to school, and yet is so convenient to St. Germain des Pres or Christian Dior. Unfortunately this section is where all the legations are, and the foreign embassies can afford to pay the high rents.

We were in Concarneau last April when we rented our summer house. It is absolutely unchanged and unspoiled. The seascape is magnificent and the prices of food incredibly low; the seafood is of course superb. No Americans set foot around there; it is still almost totally French with quite a few British. Wooden shoes etc. are still worn by the fishermen. Our place, however, is four miles from the town of Concarneau, and is on a private little peninsula, with our own private beach and private woods....Unfortunately, yesterday in Elle magazine, the big feature article with photos said: Brittany is now the mode. St. Tropez and the Cote d'Azur is now overcrowded, trop cher....celebrated people are now going to Brittany. The article listed all the people who are now summering there (Brigitte Bardot, Buffet, Yves Montaud and wife, etc etc etc. going on to name all the writers and painters. Sandy Calder also

- OVER -

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

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July 11, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of July 5th.

I have checked with our insurance agent regarding the check for \$45 to cover the cost of repairing The Sabbath by Max Weber. For some reason the check has yet not yet been written; however, they will attend to it immediately. You should receive it shortly.

I am sorry for the delay and hope that it has not caused you any inconvenience.

Sincerely yours,

Mary E. Hoffman

Mary E. Hoffman
Registrar

July fifth,
1960

Miss Mary E. Hoffman, Registrar,
The Corcoran Gallery of Art,
Washington 6, D. C.

Dear Miss Hoffman:

It seems to me that apropos your letter dated
April fourteenth, a check for \$45. was sent
to us for repairing the Sabbath by Max Weber.
However, our bookkeeper seems to have no re-
cord of this and I am writing to you, there-
fore, to ascertain when it was mailed.

I shall be grateful for the information.

Sincerely yours,

eghek.

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25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

July 22, 1960

Mrs. Edith Halpert
Down town Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Thank you very much for lending several works for our current Collector's Corner exhibition, "The Visual Image", which has been quite a success. We sincerely appreciate your cooperation in this project. Your loan was a valuable contribution to the exhibition.

The exhibition, which was extended quite a bit beyond the original tentative closing date, will be coming down and the unsold items returned to Wadsworth the first of this coming week.

However, before I can complete shipping arrangements, I need to know if there will be someone in your gallery to receive the works when Wadsworth distributes them, which should be the later part of next week or the first week in August. Will you kindly let me know at your very earliest convenience.

With best regards,

Very sincerely yours,

Edward Bryant

Edward Bryant
General Curator

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Check enclosed
dated

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 16, 1960

Mr. and Mrs. Milton Lowenthal
1160 Park Avenue
New York, N. Y.

Dear Edith and Mickey:

Please accept my belated thanks for your very generous cooperation in lending us the Stuart Davis painting entitled THE MELLOW PAD for his one-man exhibition held here last month.

Needless to say, the exhibition was very handsome, and again, needless to say, THE MELLOW PAD was among the great favorites in the show.

I am enclosing the receipt form for your signature.

Gratefully yours,

EGH:spb
Enclosure

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Walnut 5-0100

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Edith:

Well, I think that the Rattner situation is finally resolved. After further disappointment, when he said he could not do anything for us at all, he phoned me to say he would do the painting.

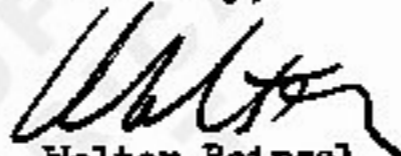
I had written him a letter expressing my disappointment in the collapse of the entire project and the embarrassment it would cause us with the client. His sympathetic nature came to the fore in spite of other pressures.

As it now stands, he will start it when he returns to Sag Harbor sometime in July, after he finishes his Chicago stint.

Thought you would like to know the results of our efforts.

I'm leaving for a month's vacation on Cape Ann on Sunday, and expect to do lots of painting myself. Best of regards to you for a pleasant summer, and look forward to seeing you in the Fall.

Cordially,


Walter Reinsel
Art Director

June 30, 1960
WR:bt

P. S. We are no longer in a hurry for the Emerson since it had to be rescheduled, but I'll tell him toward the end of August.

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June 20, 1968

Mr. Ira Moskowitz
Shorewood Press
304 East 45th Street
New York, N. Y.

Dear Mr. Moskowitz:

I note that my letter of June 3rd has remained unanswered.

As soon as you get a chance, would you be good enough to supply the information I requested about the Ben Shahn posters. I shall be grateful for your courtesy.

Sincerely yours,

EH:ph

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P4335

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HOLYOKE, MASSACHUSETTS

June 24, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I am enclosing the color proofs of the covers,
and the printed proofs of the copy.

You may wish to incorporate the corrections
you have already made on these printed proofs.

On the final run, the name of the artist and
the logotype of the company will be printed in red.

I am very pleased with the printing and de-
sign of the covers, but I am disappointed with the
design of the inside copy. It appears to me cluttered
at the bottom. This will be changed.

Let me hear your comments, criticisms and
suggestions.

Cordially,

Austin W. Kenefick Jr.
Austin W. Kenefick, Jr.
Product Research

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



MANZANITA RANCH

Box 157, Yucca Valley, California

Isabelle & Merle Armitage

June 23, 60

*Pa
Holt
ret*

Dear Mrs. Halpert:

I had promised Mr. Marin who was so considerate, to return to the gallery on Monday, June 6th. But on that morning a whole series of unexpected things happened, and I was not even able to telephone the gallery and make my excuses.

On Tuesday the 7th., my daughter Chama and I flew back on a DC-8, leaving N. Y. at 8 AM, stopped an hour in Chicago, and had lunch in Los Angeles. Of course in a few years, that will be considered ox-cart speed, and while this is indeed fast, it somehow has nothing to do with travelling. I really prefer a compartment on the Super-Chief, some good books, a fine Fred Harvey Dinner, and a stop in the Bar, and an ability to move around, and look at the amazing landscape. But if you want to get there in a hurry, its the air that does it.

Let me tell you that I must abandon my thought of purchases at this time, but I hope to be in New York in the autumn, and I also hope that things will have changed so that I will again be interested. In the meantime, this is my apology for a seeming rudeness, and please give my regards and thanks to Mr. Marin, as well as keeping a good portion for yourself.

Sincerely,

Merle Armitage

Merle Armitage

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July 15, 1960

Dr. Wilfred O. Hulse
350 Central Park West
New York, N. Y.

Dear Dr. Hulse:

I was glad to talk with you today since our conversation indicated (1) that our records carried an incorrect address, and (2) that you had requested information about your account which we did not supply. Thank you for advising me.

Enclosed please find a detailed report dating from November 24, 1954 to date.

As we are obligated to our artists for whom we act as agents I am sure you will understand why I am writing to you about the balance, particularly at the moment when our fiscal report is under way.

While the gallery is closed during the months of July and August our accountant is working on the books and will spend some time with me at my summer home to which all mail may be addressed until September 5th -

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut Phone: Garden 6-4508

We are planning an interesting evening exhibition the second week of September and I look forward to the pleasure of seeing you then. Meanwhile I hope to hear to hear from you and am enclosing a self-addressed envelope for your convenience.

Sincerely yours,

enc.

THE PRECISIONIST VIEW

From the current vantage point of American painting, the Precisionist phenomenon appears as if seen through the reverse end of a telescope; its reduced image is at once isolated, remote, and even nostalgic. Newer styles have succeeded each other with such frequency as almost to obscure the fact that forty years ago the Precisionist idea, in the painting of Georgia O'Keeffe, Charles Sheeler, Charles Demuth and Niles Spencer, made its unheralded debut as a pioneer direction in American contemporary art.

As so often happens in the history of art, a descriptive term has become sanctified by frequent usage; since the appearance of their paintings, the word "Precisionists" (and its less satisfactory synonym "Immaculates") continues to be employed in critical writings about these artists. Although remarkably consistent in both their choice of subject and their formal approach to these subjects, the artists associated with the Precisionist direction never formed a "school"; even in the Twenties they were never shown together as a special group. There were no Precisionist manifestos, publications, or programs of any sort, and the earliest presentations of their pictures were by a few adventurous and dedicated American dealers--Alfred Stieglitz, Charles Daniel, and Stefan Bourgeois--who saw these paintings exclusively in terms of the unique goals of their own galleries. Stieglitz, for example, as the most influential champion of American art, was convinced that within his gallery alone, the new American ideal was being formed. Although he was well acquainted with the work of Sheeler and was an important sponsor of Demuth, for

*My LP edition
corrected version
after winning
Art in Amer.*

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Edith Halpert
Downtown gallery
30 E 51
New York
NY

dear edith
would this man
interest you
Sandberg

June 16, 1960

~~Mr. Steen Hyblor~~
g a l e r i e h y b l o r
Bredgade 53
Copenhagen K, Denmark

Dear Mr. Hyblor:

Shortly after my letter was addressed to you, Dr. Wijaenbeek was here and after considerable consultation with him and with Dr. Sandberg, it was agreed that they would accept for their respective exhibitions the services of the Museum of Modern Art which will assemble a very comprehensive exhibition selected by their former director, Mr. James Soby, for a complete European circuit. However, this will not be held until the following year, after the Soby book will have been published — a definitive volume on the work of Ben Shahn. Whether or not the Museum will consider including your gallery I do not know but I shall be very glad to inquire in September when the Director of Circulating Exhibitions, Mr. Porter McCray, will return from his European trip.

Naturally we are cooperating with the Museum in their plans but we cannot direct the circuit in view of the fact that this was prearranged. Therefore I would suggest that you write to Porter McCray in the fall or, if you prefer, I shall communicate with him directly. On the other hand, if you would want to concentrate on a smaller exhibition, I shall be very glad to continue working with you under a separate arrangement, but it would have to be limited to the graphics since there are only about two unsold paintings by the artist and it would be necessary to borrow all the more important works of art from museums and private collectors, entailing a tremendous expense and possibly cutting down on the number as the collectors do not like to lend two years in succession.

I look forward to hearing from you after your decision.

Sincerely yours,

EDH:ph
Copy to Mrs. Van Delden
U.S.A. Embassy
Copenhagen, Denmark

THE FIRST NATIONAL BANK

OF FORT WORTH

FORT WORTH, TEXAS

July 19, 1960

SAM CANTEY, III
VICE PRESIDENT

The Downtown Gallery
No. 32 East 51st Street
New York, New York

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

I am currently reviewing my fine arts insurance policy and
would certainly appreciate it if you would advise me the value
that I should put on the following:

"Flesh Fly" by Yasuo Kuniyoshi
Ink, 28" x 22".

3000.-

This drawing was acquired from the Downtown Gallery in
1949.

Yours very truly,

Sam Cantey, III
Vice President

SC:mcm

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to whom Howard owes money or who have some pending claim against him; whatever cash payment you obtain may be added by those who the joint property rights are listed in Cide. If important to discuss the matter with your attorney to ascertain whether the joint property rights are listed in Cide. It is my event, if it is very remaining in your hands or it can be partially rented if you prefer to retain it as your home. In any event, it is very

Dear Sally:

Well, at last I received a letter from you! I could never understand why you can't train yourself to know to stop in acknowledging gifts or whatever. After all, it is just a matter of a few moments and it means a great deal to anyone who is interested in your welfare. That's all the soliciting I will do, but you will agree that you deserve it.

I can well understand how difficult all this is for Ronnie but, after all, facing the situation realistically, his home life has never been an ideal one. Howard was always immature and irresponsible. It is a miracle that Ronnie turned out to be as nice a child as he is but, to cheer you up, I know a number of extraordinary middle-aged men and women who had a rough time in their childhood but made the adjustment because of the strength of the remaining parent or their own. Let us hope it will work that way.

In a previous letter I asked whether you wanted to send Ronnie to camp. Don't you think that is the best way for him to spend the summer, with other children, away from the immediacy of the home and a concentration on the problems? I should be glad to send a check to the camp, if you like, as I am under the impression it is done on a weekly or monthly basis and doesn't require signing up for the entire period. There are still 5 or 6 weeks left. Do let me know.

I am a little disturbed about your plan to sell the house. After all, a hunk of real estate is always a concrete protection. It can be rented to bring in an income, with ownership

July 14, 1960

Mr. Gordon Bunshaft
Skidmore, Owings and Merrill
425 Park Avenue
New York 22, N. Y.

Dear Mr. Bunshaft:

While I am away from the gallery (it is closed during July and August), I have not forgotten the Stuart Davis mural discussion and am very curious as to what the situation is as of now.

I did communicate with Mr. David Hughes who advised me that the President of the bank was off either on a vacation or business trip. Stuart has inquired about this once or twice because of the time limitation originally mentioned and I am therefore writing to ascertain what's cooking.

Mail addressed to the gallery will reach me promptly. I look forward to hearing from you.

Sincerely yours

1960

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60x46 - (5x4 ft) 15000
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DR. LEO JUNG
JACK KAPLAN
SOL R. KAPLAN
LABEL KATZ
*HERBERT KATZMAN
PHILIP M. KLUTZNICK
ARTHUR KRIM
PHILIP LOWN
HENRY MECHUTAN
RAPHAEL RECANATI
BETHSABEE DE ROTHSCHILD
HARRY SCHERMAN
JACOB M. SEILER
RUDOLF G. SONNEBORN
SAM SPIEGEL
ROGER STARR
SAMUEL STEIN
ISAAC STERN
MAX STERN
JULIUS STULMAN
EDWARD M. M. WARBURG
SAMUEL J. ZACKS
RICHARD ZEISLER
Counsel
ELEAZAR LIPSKY
Public Relations Chairman
CONSTANCE HOPE
Campaign Director
ROBERT M. RATNER
Asst. Campaign Director
RICHARD B. WIENER
Community Relations Director
HENRY W. LEVY
*Member of Exec. Comm.

POV

June 24, 1960

Museum

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I would be most appreciative if you could send me another photograph of the "Moses", by William Zorach. The donor of the sculpture requested a photograph and I would like to keep the one you sent to me for our office records.

Kindest regards.

Sincerely,

Elaine Rosenfeld
Elaine Rosenfeld
Museum Project Coordinator

Formerly: American Fund for Israel Institutions, Inc.

FOUNDER: EDWARD A. NORMAN • 1950-1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 20, 1968

Mrs. L. J. Hoorman
530 Elizabeth Road
San Antonio, Texas

Dear Mrs. Hoorman:

I am sorry that I did not have the pleasure of seeing you and Mr. Hoorman again before you left for San Antonio.

Last Friday I shipped the painting which you were considering and it should be in your possession very shortly. A consignment invoice is enclosed. Won't you please sign it at your convenience and return it for our records -- and, after you have had an opportunity to try it in your own environment, do let me know your decision.

Also, I am very eager to know whether you would like to have the Zorach sculpture sent to you under the same conditions. Since the gallery will be closed during July and August, this will give you sufficient time to study the sculpture in the context of your own environment -- with no obligation on your part other than the payment for the packing and shipping charges.

With best regards, I am

Sincerely yours,

Edith

Enclosure

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June 20, 1960

Mrs. J. Watson Webb
The Brick House
Southern Acres
Shelburne, Vermont

Dear Electra:

Just before I went off for the weekend with a stop-off at Yale I sent you a list of newspaper and magazine editors who should receive a publicity release about the show you are planning, together with an invitation for the preview. I wouldn't miss the opening for anything and certainly accept your kind invitation with great pleasure.

The exhibition at the Yale University gallery looked absolutely magnificent and without question your contributions to this event were outstanding. Ritchie did an excellent hanging job and the lighting was equally good. The place was crowded on Saturday and I noted that each of your paintings, to say nothing of the sculpture collection, evoked the most favorable comments.

You should be very proud of your magnificent possessions.

While I was visiting and later relaxing in Newtown, I see that you were having an intimate party for 250 or 300 Early American Industries devotees. However, I am pleased that you will have one week's vacation before your trustees meeting and the numerous guests and activities this involves also.

Have fun with your fishing.

Affectionately,

EGH:pb

Mrs. Bradley

June 17, 1960

Mr. Bernard R. Cohen
Park Gallery
20090 Livernois
Detroit 21, Michigan

Dear Mr. Cohen:

As we are closing the gallery for the two summer months — July and August — and check our inventory the last week of June, I am writing to ascertain whether you are planning to return the five items consigned to you on December 29th. We prefer to get everything back and make a new consignment chosen from the larger selection available while we are closed — if your gallery is open, or, if not, we suggest that you make a new choice for the fall season.

Won't you please let me know what you decide to do.

Sincerely yours,

EGH:pb

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on envelope
June 22, 1969

Mr. George Meldevan, Director
Art Institute of Laneville,
Laneville, Ohio

Dear Mr. Meldevan:

I was very pleased to learn that you are planning to add paintings to your exhibition as it will provide a much more complete report for your public.

Would you let me know how soon you require the photographs. The gallery closes for the summer at the end of this week and our photographer, I am quite sure, will leave at about the same time. I hope that I can obtain the necessary photographs for you before September but if this is not possible, will the early part of that month be satisfactory or shall I send you what prints we have available. Also I hope that in the case of Sam Shahn we will have enough paintings available for your consideration, particularly, as his "Stock" is almost entirely depleted.

In any event, I shall await your reply, which will reach me despite the fact that I will be away from my office.

I look forward to word from you.

Sincerely yours,

EM:spb

MUSEUM OF ART OF OGUNQUIT

SHORE ROAD, OGUNQUIT, MAINE

Trustees

ROSE E. LITTLEFIELD
HENRY STRATER
GEORGE D. VARNER
JONAS A. WEARE
LOIS T. STRATER

HENRY STRATER, Director
CHARLES CHETHAM, Curator
EDWARD F. FRY, Curator
MARILYN DARLING, Secretary
to the Director

Telephone: Wells Midway 6-2174

July 8, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22,
New York

Dear Mrs. Halpert,

In addition to working at the Museum here I am assembling a catalogue for a benefit exhibition at Knoedler's next spring. The show will be made up of objects taken from Cincinnati private collections. Among the many paintings is Ben Shahn's The Anatomical Man. I believe it was exhibited in your gallery in October 1949 but I have been unable to find the brochure for the show thus far. If possible, could you send me pertinent information regarding the exact dates of the show, the number of the painting in the catalogue (if any), whether or not the painting was reproduced or mentioned in review.

I believe it was also shown at the Whitney in December 1949 and later was a part of a travelling show. "Florida Gulf Coast Circuit" 9/51 is all the information I have regarding that. The painting is now in the collection of Miss Mary E. Johnston of Cincinnati.

If you have any information regarding any of the above, I would appreciate having it. I can be reached either at the above address or at the Fogg Museum. Thank you for your kind attention.

Mentioned in Art News Nov. 1949

Sincerely,

Exh. One MAN DC Oct 25 - Nov 12/49 (15 pgs + group of 15)
Whitney Mus 12/49
Fla. Gulf Coast Circuit 9/51
Charles Chetham

Reprod. - Portrait of the Artist as an American - SHAHN Bldg
Pub. by HARPER & BROS.
Perspectives U.S.A I JAN. 1956
Kunstler Idag (Oslo) p. 46, Nov. 1, 1956

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

June 28, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be withheld 60 years after the date of sale.

Dear Edith:

It is hard to believe that only a few days ago I was swimming at the Lido in Venice and going to parties in great Palazzos. It is amazing how quickly one gets caught up in the morass of petty details and every day problems.

First of all congratulations on the sale of the "Deposition" to Milwaukee. Jack and I were both thrilled with the news when we got it in Italy. I spent a week with Jack in Rome and then he and his wife came up to Venice for 5 days.

I arranged one man shows for him in very good galleries in London, Rome and Milan and there is also a good chance for shows in Paris and Vienna.

I am publishing a book on his sculpture in Italy in the next few months and want to include in it a complete list of his works to date and credit all the owners of his pieces. Could you please send me the names and cities of all the people who have bought Zajacs from you (including those who haven't paid yet.)

The Marin show is very beautiful indeed and people who come in marvel at the fact that such a show could be put on out here. I hope you were pleased with the catalogue.

Henry J. Seldis wrote a very nice review which I am enclosing. Two watercolors have been sold up to now, but I think there are prospects for several more.

As Mitzi wrote you in her last letter, there was a mix-up on your return shipment of Zajacs. We did not receive either #32 nor #46. However, we did receive #47. In any case, we are one piece short.

I guess that's about all for now. Please let me hear from you soon.

Cordially,

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Felix Landau
Felix Landau Gallery

Cable/GALLAND

Saturday, July 2

Overlook Farm, R. F. D. #2

1960

East Jordan, Michigan

Junction 2-7427, Boyne City

Dear Edith:

How nice and very
flattering was your call the
other evening. It was with
mixed emotions that I went
to bed that night. On my
last conversation with you
on the phone in Florida I
somehow got the impression
that your Gallery opportunity
was indefinitely postponed.
As you know, I was anxious
to get out of the Museum.

~~Notes~~
~~General~~
REALITIES

Ranchos de Taos
New Mexico

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

I have been informed of the possibility of your interest in paintings by John Foote. We have on hand two paintings done in 1959. They are about 2'x4'. If you would like we will have them photographed or sent for your consideration.

Respectfully,
John Alan Richards

July 14, 1960

July 26, 1960

I would suggest a short, introductory paragraph stating specifically that of the so-called schools, movements, etc., PRECISIONISM is the most basic American contribution - dating back to the earliest days of craftsmen and folk art (painting and sculpture). Its roots may be seen in 18th century architecture, furniture and even in the tools, all of which manifest the utter simplification, the "abstracting" of the true essentials in clear cut terms, and always with imaginative distinction. This kind of "seeing" has persisted in updated forms to this very day despite fashion and opportunism, always among those attuned to what Pierre Roy called the "true Americanism" when he saw his first Sheeler at the Museum of Modern Art in the early 30's. (This, of course is no attempt on my part to write the paragraph).

Now, some slight details. I am using the carbon copy which finally reached me. In paragraph 1, I feel that this marked section might be construed as "dating" the artists.

Same pg. # 2 "re consistency" of subject - Sheeler, with his Armory Exh. paintings - and starting with the barn series in the Quinn Collection employed for subject matter not only architectural themes, but a number of interiors (like AMERICANA (1930 or 31) in the Lowenthal collection, still lifes (recent one in Lane collection as well as many others), "Yachts and "Yachting" etc.. O'Keeffe has an even greater variety in her subject matter alternating between extreme abstraction like the famous drawing of the blue line to abstracting in every frame. And Damuth with his many vaudeville themes, flowers (influenced by his aunt's paintings in velvet I saw at his home in Lancaster), as well as the various architectural subjects.

Pg. 2 - why bring in only a few of the artists he eliminated - there were Hartley, Weber, and many others -- Blumner..... Suggest eliminating.

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Neiman-Marcus

DALLAS 1, TEXAS

June 22, 1960

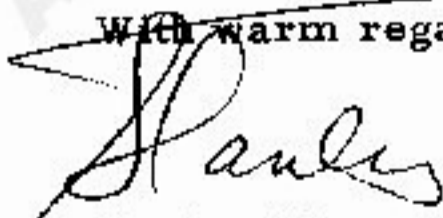
Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Edith:

I was sorry that I did not get by to see you as I had planned, but since I was East primarily to attend the graduation ceremonies of my daughter and son, I did not have too much time in New York.

I was very anxious to talk to you about Jim Leong, and just what you planned on doing with him, if anything. I then wanted your recommendation as to which gallery I should try to encourage him to connect with in the event that you decide not to take him on. Since I probably will not be getting back to New York at any time soon, I would appreciate if you would write to me about any recommendations you would care to make.

With warm regards,



Stanley Marcus

SM/ac

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WHO'S WHO IN GRAPHIC ART

EDITED BY WALTER AMSTUTZ

AN INTERNATIONAL ILLUSTRATED BIOGRAPHICAL INDEX TO LEADING FIGURES IN THE WORLD OF GRAPHIC AND ADVERTISING ART, DESIGN AND ILLUSTRATION

AMSTUTZ & HERDEG GRAPHIS PRESS 46 NUSCHELERSTRASSE ZURICH 1
TELEPHONE: 271216 CABLE ADDRESS: AMHERO ZURICH

Miss
E. G. Halpert
The Downtown Gallery
32, East 51 Street
New York 22, N.Y./USA

Zurich, 15th July, 1960
77/nf

Dear Miss Halpert,

Thank you for your letter of June 23rd, 1960. I have written to Mr. Ben Shahn as per enclosed copy.

I shall naturally send you voucher copies, as is our practice, of text and illustrations referring to Mr. Shahn's page in our publication.

Yours sincerely,

AMSTUTZ & HERDEG
THE GRAPHIS PRESS

Walter Amstutz
(Walter Amstutz)

enclosure: copy of our letter
to Mr. Shahn dated 11.7.1960

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July fifth,
1960

Mr. Pyke Koch,
Oude Gracht 341,
Wtrecht,
NETHERLANDS.

Dear Mr. Koch:

You will have to forgive me for the great delay in replying but I was away from the gallery the latter part of May and practically all of June, dividing my time between a lecture tour and serving as a juror at the Art Institute of Chicago. Now the gallery is closed and I am in my summer home in Connecticut attacking the enormous folder of dictation.

Your work interests me, indeed, but it is too late to see the originals or the twelve you mention on exhibition in the U.S.A. There is no indication where these were shown or where they may be seen or whether your connection with the gallery is permanent.

If you will answer these questions, I shall be glad to make a special trip to New York to view the paintings. Furthermore, as Dr. Sandberg no doubt advised you, the gallery concentrates entirely on American art. Nevertheless, I may make some changes in my plans for the forthcoming season but this will require considerable thought and I doubt whether I will know before the end of September. Meanwhile, I should like to take advantage of the opportunity of actually seeing the originals. It is difficult to pass judgment based on black and white photographs. Meanwhile, if I may, I should like to retain these prints - unless it is imperative that you have them at once. My summer address is: Eden Hill Road, Newtown, Connecticut.

Sincerely,

ugh-k.

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Mr. David Aronson

June 16, 1960

- 2 -

enthusiastic reports I have had about your recent exhibition, both from collectors who participated and many members of the audience. It was a brilliant job and I congratulate you and your committee. Incidentally, what coeks with the Kuniyoshi show? As you probably know, we close the gallery for the months of July and August and if there is anything to be done in this connection -- that is, the Kuniyoshi exhibition -- I think the planning should start before the gallery reopens. For the first time in four years I shall be at my summer home in Newtown, Connecticut, and will have some quiet moments in which to make plans, suggestions, or whatever. Let me know what you have in mind.

Also, I am very intrigued by your postscript. What kind of a part-time job are you suggesting? I was so amused because in the same mail I received a very serious offer and a fascinating one, a mere three thousand miles distant. Boston seems somewhat more homely and I am very curious.

What are your plans for the summer? If you remain in Boston, perhaps you and your wife can pay me a visit in Newtown where I can offer you the best horserest outside of Dinty Moore's.

And so, my regards.

Sincerely yours,

EGH:pb

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US. exhibition in Moscow.

I am busy with lots of interesting
work and what with that and
sports and painting I hardly
know whether I'm on my head
or on my heels (more frequently
on my head, I believe)

I would appreciate a
letter telling me about
yourself. I hope you are
well and happy and
enjoying life.

with my very best
wishes

Sincerely yours

Anne Barenova

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July 12, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51 St.
New York City

Dear Mrs. Halpert,

I do want to thank you for your introduction to the many delightful people here in the art community. They have really rolled out the red carpet and helped make my stay both pleasant and educational.

Tseng Yu Ho is indeed charming and very kindly gave me a tour of the Academy of Arts. I did not have a chance to meet Mr. Griffing and the Academy is about to be closed down for six months. Their Oriental collection is most beautiful.

Ben Norris showed me around the art department of the University, and Carl Wright and his charming wife took me to the annual dinner of the Artists and Sculptors League. Most interesting!

Enclosed is a review David Asherman (did you meet him?) asked me to write for the Advertiser's Sunday page and I thought you'd like to see it.

Thank you for enriching my stay here. I certainly appreciate your thoughtfulness and help.

Best regards,

Joanna Shaw
Joanna Shaw

4257 Sierra Drive
Honolulu 16, Hawaii

FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone: Michigan 2-0007
Cable Address: FAIRHIN CHICAGO

June 27, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

I had to go out of town again or I would have answered your good letter long before this.

The enclosed photographs and transparencies of Eleanor Coen's paintings have been quickly assembled in the hope they will reach you before you take off for that well earned vacation. As always happens, the photographs of certain things which we would have liked you to see are missing, and transparencies, at best, are inadequate and can only give you the barest idea as to color, intensity, etc. At any rate, in spite of the selection (or lack of it) you are familiar enough with Coen's work to know what a true painter she is.


Our gallery is open during July, and although it is pretty quiet, we should like to keep on consignment the things we have from you during this period.

Delighted to hear that you are really going to cash in on that holiday. I suppose you will return to New York after Labor Day, and that might be a good time for Shirl and me to pay you a visit, before things get underway here.

Europe, which consisted only of France and England this trip, was wonderful. We feel like junior Halperts when we say that the only really alive stuff is being produced in America - however, we did add to our gallery collection of European art, only good safe merchandise such as Braque, Giacometti, etc., which has been going on since the beginning.

Have a happy restful time and when you feel like it drop us a line.

Cordially,


Sally Fairweather

rior to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. H. H. Aranson

June 16, 1960

- 2 -

Also, I want to tell you that I have not forgotten my promise to you to have the Foundation continue in its very small way the project you and I started. However, it has been impossible to call a meeting, but David Selinger finally promised to set the date shortly, before I leave for Connecticut. One of these days I shall change my charter entirely so that I don't have to depend on four very busy people who can't seem to get together without about six months' notice. It may sound vulgar but I feel that I should have more power to direct fund distribution than I have had all these years.

And do let me know when you plan to be in New York. Meanwhile, my very best regards to you and Elizabeth.

Sincerely yours,

EGH:ph

not to publishing information regarding sales transactions, as such are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

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СОЮЗ СОВЕТСКИХ ОБЩЕСТВ ДРУЖБЫ И КУЛЬТУРНОЙ СВЯЗИ
С ЗАРУБЕЖНЫМИ СТРАНАМИ

Москва, К-9, ул. Калинина, 18

№

24 June 1960

Mme Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York
U S A

Dear M-me Halpert,

We gratefully acknowledge the receipt of the book "Art
in America".

Sincerely yours

L. Kislova
L. Kislova,

Chief, American Dept.

FV

June 20, 1960

Mr. Austin W. Kenefick, Jr.
Product Research
National Blank Book Company
Holyoke, Massachusetts

Dear Mr. Kenefick:

Thank you for sending me the text for the biographical data. All three require corrections but, as we originally agreed, the artists will have to be consulted and it will take several days, with the weekend interruption, before I can send on the material to you as well as the photographs which you request.

Also, the Davis statement has been enlarged too extensively and I am sure he will want to edit this to reduce it to the length of the other artists'. Naturally I shall do my best to expedite the mailing to you but I am sure that the color plates will require considerable time for proofing and printing.

Incidentally, I have obtained the artists' permission to send to a limited list of our clients and museum personnel either the reproductions of the three pictures you are using or possibly the entire blankbook in each instance. Which of these would be more feasible for you? If the latter, would you please advise me what you would charge for 200 of each or, if the former, for an overrun of 500 each? I shall be grateful for the information.

Many thanks.

Sincerely yours,

EM:sp

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Appraisal

July 22, 1960

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Mr. Sam Cantey, III, Chairman
Acquisitions Committee
Fort Worth Art Association
Fort Worth Art Center
1309 Montgomery
Fort Worth, Texas

Dear Mr. Cantey:

To the best of my knowledge, the current market value on the Polymer Tempera painting by Karl Zerbe is listed below:

The Beach - 1951	42"x24"	\$2500.
------------------	---------	---------

Sincerely yours

EGH:ls

RABBI ROBERT I. KAHN, D.H.L.
TEMPLE EMANU EL
1300 SUMMIT BOULEVARD
HOUSTON 5, TEXAS

June 20, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

We are planning a very unusual Festival of the Bible in Art for the spring of 1961.

We hope to bring together works of all arts under one roof and during the same period of time - fine arts and sculpture, music, dance and drama. It will be a non-sectarian and civic affair, sponsored by citizens of all faiths, free to the public, and presenting the works of artists of every tradition, and dealing with that part of the Bible which is sacred to all faiths.

The Festival will be held in Temple Emanu El, designed by McKie, Kamrath and Gabert (photograph enclosed). The Temple's Sanctuary and Field Hall are back to back and can be made into one huge room. The Sanctuary will provide the performance area; the great hall the exhibit area. The hall is roughly in the shape of a triangle, 120 feet across the base, and about 80 feet from the base to the apex. The roof stands forty feet high.

I am writing to ask you whether any of the painters you handle have any work on this subject which might be available for loan. We are thinking of men like Shahn, Weber, Ratner and the like. We are anxious to have as wide and representative an exhibit as possible.

I assure you that we plan every safeguard. We have a fire-proof building, we will employ guards on twenty-four hour duty, and, naturally, we shall pay for shipping costs and insurance.

May we hear from you soon?

Sincerely yours,

Robert I. Kahn
Rabbi Robert I. Kahn

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John Wiley & Sons, Inc.

NEW YORK

LONDON

440 PARK AVENUE SOUTH
NEW YORK 16, N. Y.
MURRAY HILL 9-7630

PRODUCTION DIVISION
J. S. BARNES, JR.
VICE PRESIDENT

June 17, 1960

Mrs. Edith G. Halpert, Director
Downtown Gallery
33 East 51st Street
New York, New York


Dear Mrs. Halpert:

In our telephone conversation of the other day, I mentioned we are publishing later this year a freshman college textbook on Design. The purpose of the text is to help students develop an awareness and understanding of good design. By using illustrations which reflect good design our textbook will be greatly enhanced.

We therefore desire your permission and that of Mr. Stuart Davis to reproduce his Composition Number 4, 1934, in our forthcoming textbook. We would appreciate receiving written permission from you and Mr. Davis or his representative, if possible. In addition, please inform us of the credit to be used in our text. We of course need a black and white print to make this all possible.

I certainly thank you for your attention to this matter and look forward to an early response.

Very truly yours,


Bernard Scheier
Illustration Editor
PRODUCTION DIVISION

BS/fmc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

G

CONTEMPORARY

June 28, 1960

1418 1/2 AMHERST STREET
BUFFALO 16, NEW YORK

ATWATER - 7438

Mrs. Edith Halpert
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

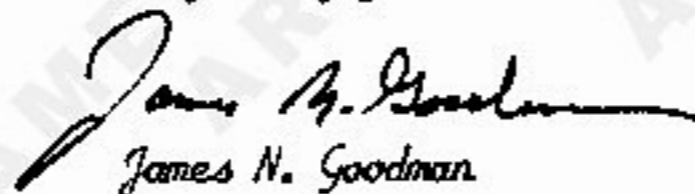
You will probably recall that we came to see you last year in anticipation of our exhibit of contemporary American paintings. You were most kind and lent us a Weber, Marin, Kuniyoshi, etc. This year our show will be during the second week of September. We would appreciate the loan of a Weber and a Marin which we would like to select, as we did last year, at the end of August.

We are fully covered by dealer insurance. We intend to drive to New York in our station wagon to gather the various paintings for the show. Will your gallery be open during August?

If you are able to approve this request, would you kindly inform us at your earliest convenience as we are preparing posters and catalogs for the exhibit and must list the artists.

Thank you for your cooperation.

Very truly yours


James N. Goodman

JNG:am

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THE BUTLER INSTITUTE OF AMERICAN ART



RL3-1711 • 524 Wick Avenue
YOUNGSTOWN • OHIO

July 11th, 1960

The Downtown Gallery
32 East 51st Street
New York City, N. Y.

Attention: Miss Edith Halpert

Dear Edith:

There is a possibility that we may receive a gift of two paintings, one by George Grosz and the other by Thomas Hart Benton, photographs of which are enclosed.

These gifts will only come to us if the appraisal is satisfactory for income tax purposes.

I am wondering if you would care to make an appraisal of these items and let me know?

Will you please return the photographs to me?

Sincerely,

Jos. G. Butler,
Director.

JGB:MC
Enc-2.

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JUL 5 1960

Photo copies: Mr. MacGrag,
Mr. Halpert,
Mr. Shahn

stedelijk museum

Plan Halpert

stedelijk museum June 30th, 1960

conventioneel museum

Museum Neder

Museum Willem Holthoffen

galerie postscript 13

tel: 732 66

22455

Mr. Porter A. MacGrag,
The Museum of Modern Art,
11 West 53rd Str.
New York 19 - U.S.A.

Dear Mr. MacGrag,

I discussed the possibilities of the Shahn-show
with Wijnbeek and we came to the conclusion
that in Holland it should be held in Amsterdam
and I hope that you, Edith Halpert and Shahn
will agree.

I suppose now everybody is preparing his summer
holidays and that soon afterwards we shall
contact each other again.

Most cordially yours,

G. Sandberg.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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June 16, 1960

Mr. Joseph M. Hirshhorn
The Joseph M. Hirshhorn Collection
24 East 67th Street
New York, N. Y.

Dear Mr. Hirshhorn:

Please accept my belated thanks for your very generous cooperation in lending us the Stuart Davis painting entitled TROPES DE TEENS for his one-man exhibition held here last month.

Needless to say, the exhibition was very handsome, and again, needless to say, TROPES DE TEENS was among the great favorites in the show.

I am enclosing the receipt form for your signature.

Gratefully yours,

RMH:pb
Enclosure

UNIVERSITY OF CALIFORNIA

LOS ANGELES 14, CALIFORNIA

July 20, 1960

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

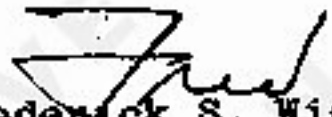
A hurry call, knowing you have a corner on
what efficiency there is in the world of art.

I have been asked to do an article on the
Armory Show, of all things, and need a catalogue.
A rare item. Do you have one you could lend
me? The Whitney can't find its copy, and I
don't want to ask the Modern. Have other favors
to ask there.

I should be just as happy with microfilm.

Can you help?

Affectionately,


Frederick S. Wight
Director of the Art Galleries

FSW:cf

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went to do it again, I will probably continue now and then, but at a slower pace. Old age is just around the corner and I have to slow down.

I was very much interested in reading the annual report as of April 21st and finding a list of the generous gifts made by Flinn and myself.

Now that the gallery is closed until after Labor Day, I am spending most of my time in Newton. Do you recall your visit with me many years ago when we had so much fun, I think of it often.

And so, my love to you and Flinn. I hope you are well and happy.

Of course it was grand having you, but I still miss you and Flinn. I always love seeing you.

Yes, the picture in the London exhibition was from the Boston gallery. However, I did not like it and I did not like the age of 83, and during that long time ago, I received a normal amount of paintings per annum. Although I am now more than fifty years of age, I am not in good health and private collection, we still have a comfortable stock in our studio, retaining a few at a time for sale. But, being more generous in the way of exhibitions, as it is our policy to cooperate with other galleries, we like, and also to keep the artist's name before the public which can be accomplished only through one-way exhibitions.

Indeed you are an increased valuation, and I would suggest that you drop me a note - say in November - as a reminder, so that I can send you the latest material. We plan to increase all prices on all paintings as of September 1960. Not only because the market is the most active in history, but also because our prices for the rest of the year in contemporary American art are way below the current market level and the artists, or their estates, are raising the prices with me. Incidentally, if you still plan to give a Martin to the Santa Barbara Museum (you once mentioned this idea) this would be a good time to make your decision. And, it ain't sales talk, since we broke all records for our fiscal year.

I did get to California on my way from Honolulu, but because I extended my stay at the latter place, I had only two days in L.A. and I had to leave in a hurry the day after Christmas. My next trip to California will be of longer duration and I shall certainly take advantage of your good invitation and will pop in unexpectedly - but with due notice. This certainly has been my traveling year and I seem to have covered a tremendous area, but all my stays were quickies, which, as you know, is the most fitting kind of traveling there is. Although I was that I

PO 4/10

June 20, 1960

Mr. Robert C. Vickers
Director of Exhibitions
Ohio Wesleyan University
Delaware, Ohio

Dear Mr. Vickers:

Thank you for your letter.

The names of the artists who are represented by this gallery are printed below. In addition we have in our gallery stock paintings and sculpture by other artists including Demuth, Preston Dickinson, Marsden Hartley, as well as two younger artists -- Jack Zajac, the sculptor, and Tseng Yu-ho, a brilliant painter from Hawaii. Catalogues of their recent exhibitions held here are enclosed.

We shall be very glad to cooperate with you in any plans you may have for the fall season.

Sincerely yours,

EGH:pb
Enclosures

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CHATHAM



COLLEGE

PIL PITTSBURGH 32, PENNSYLVANIA

June 22, 1960

Asst

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York City, New York

Dear Mrs. Halpert:

Mr. Charles Le Clair has asked me to write you about our selection of a Visiting Artist at Chatham College for 1960-61. Miss Grace Hartigan will be the Visiting Buhl Lecturer and she will be on campus from November 28th until December 9th. During this period an exhibition of her work will be held at the college.

Since Mr. Le Clair's original request to you in May for suggestions for this position, he has become Dean of Temple University's Tyler School of Art. I will be taking over at Chatham in his place. In looking forward to 1961-62 there are indications that we will be in need of a full or part time addition to the department. I trust that when I have a more exact picture of our needs that I may write to you again for suggestions.

Sincerely yours,

David L. Smith

DL:MA

David L. Smith
Chairman
Department of Art

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RABBI ROBERT I. KAHN, D.H.L.
TEMPLE EMANU EL
1500 HOWARD BOULEVARD
HOUSTON 5, TEXAS

July 22, 1960

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

On June 20 we wrote you about a Festival of the Bible in Art. I enclose a copy in case it went astray.

Since then, everyone, including Mrs. MacAgy of Houston, Mr. Bywaters of Dallas, Mrs. Speth of New York, has said that we ought to seek out Rattner's triptych, The Last Judgment which we understand is in your gallery.

We have had excellent response from public and private museums as well as galleries. We have been promised the loan of Ruben's The Dead Abel, Rembrandt's Esau and Isaac, Tintoretto's Samson and Delilah, John Martin's Belshazzar's Feast, Albert Bouts' Burning Bush. We are also including contemporary works of high merit such as Chagall, Mestrovic, Lipshitz, etc.

Could you loan us the Rattner work for exhibit in early 1961? I await your reply with great anticipation.

Sincerely yours,



Rabbi Robert I. Kahn

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June 24, 1968

Mr. J. D. Laveman
165 Broadway
New York, N. Y.

Dear Mr. Laveman:

I received a call this morning from a Mr. Klauber of the sales tax division, angrily protesting the deduction of \$4.35 and a request for a refund of \$39.44. He insists that this be taken up with the Comptroller.

I know that I sent or gave you the reply from the Chase-Manhattan Bank to my letter of March 29th which reads as follows:

"Several days ago my accountant called my attention to the fact that we omitted the New York City Sales Tax from our invoice No. 1219 made in the name of the American Folk Art Gallery for the sum of \$1314.50.

I regret this omission and now am sending you a corrected invoice."

Please get in touch with Mr. Klauber immediately. His telephone number is WH 4 8300 - Extension 15, and if necessary either locate the bank's reply or obtain a copy of that letter.

Thanks

HOBla

YALE UNIVERSITY
DEPARTMENT OF THE HISTORY OF ART
NEW HAVEN · CONNECTICUT

June 29, 1960

Mrs. Edith G. Halpert
Downtown Gallery
32 E. 51st Street
New York 22, New York

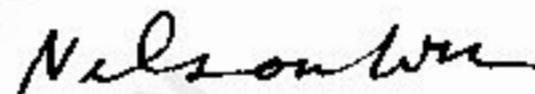
My Dear Mrs. Halpert:

The Exhibition of Contemporary Chinese Painting for the Yale Alumni Seminar was a great success. Quite a number of alumni, and their wives, I may add, became very interested in the paintings on view. We labeled clearly the sources from where we have borrowed the paintings. HAWAII was apparently the favorite of the majority, and my lecture ended with that picture on the screen. I cannot tell you how grateful I am for letting us have the pleasure of including your two Tseng Yu-ho's. The Boston Truck Company men came today and have picked them up for delivery back to you. Kindly let us know when they arrive in good order.

As I plan to study some more the subject of contemporary Chinese painting, may I call on you again in the future to view new materials when they come in?

With many thanks and all best wishes,

Yours very sincerely,



Nelson I. Wu
Assistant Professor

NIW/rw

Dict. 6/28/60

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July fifth,
1960

Miss Ethel G. Schroeder, President,
International Advisory Council, Inc.,
15 East 65th Street,
New York 21, N. Y.

Dear Miss Schroeder:

Thank you for your letter.

Now that the gallery is closed for the summer
months and I have some leisure, I shall write
to the artists to ascertain whether they wish
to continue the subscription. I have already
received a charming note from Mrs. Kisselova
and so you will hear from me shortly.

Sincerely yours,

agluk.

1650 Dupont Ave. So.
Minneapolis 5, Minn.

ARTISTS EQUITY ASSOCIATION, INC.

NATIONAL ASSOCIATION FOR PROFESSIONAL FINE ARTISTS

July 6, 1960

Miss Barbara Donald
The President's Commission on National Goals
1809 G. Street, N. W.
Washington, D. C.

Dear Miss Donald:

Your letter of June 24th to Artists Equity Association has been referred to me as President for answering.

There has been little factual documentation on the state of the arts and cultural activities generally in the United States, so far as Artists Equity is concerned, for the simple reason that our organization cannot afford it. There was a report some years ago by Elisabeth McCausland on the economic status of artists, but this is long out of date. As my first suggestion, why should not the Federal government make this study?

In my present position, I probably have the economic problems of artists brought to me more than anyone else in the country. In spite of the fact that the art business generally is booming, the great majority of artists---even those of reputation---have an income not quite as good as a first-class secretary. Such income as these artists have is likely to be derived from teaching rather than practicing their art. In a country as wealthy as ours, that this should be true, indicates that something is fantastically awry.

It is true that a very few painters of the New York group are, at the moment, making fairly good incomes. However, the history of such meagre prosperity is that it lasts for a very short period, when the momentarily prosperous group is supplanted by another. The art dealers, many of them, are doing very well indeed, but they have little if anything to do with the creative aspect of art with which, I assume, your commission is concerned.

Why is the economic lot of the artist in the United States so very poor? Mainly, from my observation and comparison with other countries, because our government has no interest whatever in art. We have something called a Fine Arts Commission and also the American Battle Monuments Commission in Washington, but these are ridiculously inadequate and inept and have nothing to do with the creative activity of contemporary artists. As a matter of fact, these committees are almost a deterrent to anything one might label "cultural activity". In the main they are hopelessly reactionary and seem to be active mostly in throttling any attempts to show to the world that we do have an impressive amount of first-rate creative output in all the arts. One has only to read the dreary accounts of these

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June 22, 1969

Mr. Martin Baldwin, Director
The Art Gallery of Toronto
Orange Park
Toronto 18, Canada

Dear Mr. Baldwin:

Very shortly we are closing the gallery for the two summer months and it just occurred to me that I have not heard from you since your visit to the gallery.

Although I have reason to assume that your interest in the Stuart Davis painting *AFTER SKETCH* is not shared by the committee, I just want to make sure that you are no longer interested in this painting before we make other arrangements. Won't you please let me know.

It was so nice to see you and I hope to have the pleasure again in the near future.

Sincerely yours,

RM:ph

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Mr. Carl Wright

other way of releasing the information. I shall write to him and to
Betsy very shortly.

Incidentally, did you know that I was about to go to you about her planned visit as of June 24th.

Mr. Carl Wright
Honolulu Star-Bulletin
Honolulu 2, Hawaii

Again, thank you for your continued interest. I appreciate it very much. My very best regards.

Dear Mr. Wright:

I am sorry to be so late in answering, but the preparations for closing the gallery the latter part of June, plus two unexpected trips, caused an accumulation of correspondence which I am now attacking on a short stop-off at the gallery for a few days before I return to Connecticut to continue my vacation, right through the Labor Day week end.

Indeed I remember Brownlee's sculpture. As you may recall, I went off in quest of additional examples after seeing his "Prophet" at the Academy, but was completely unsuccessful in locating other examples. Thus, I was delighted to see the rather comprehensive group of photographs which gives me a much better idea of Brownlee's record and potentialities. My only regret is that in some instances his "decor art" activities occasionally influence his other sculpture. I hope that he will be successful enough with his "serious work" to forgo whatever commissions evoke these decorative elements. Please don't quote me to him as I have a firm policy against influencing an artist under any circumstances. The problem is only his own and the solution must also be his.

ALHDE

I should however, like to see photographs when I return to the gallery. I am referring to whatever new examples he may have by that time. It is also possible that I shall take a quickie trip to Honolulu, in which case I shall have an opportunity to meet Brownlee and see the originals of the photographs. This, too, is confidential and merely a possibility. In any event, I am interested and should like to keep in contact with his sculpture, either for The Downtown Gallery or for recommendation elsewhere. It so happens that I am making considerable revisions in the gallery proper, both in the way of a rebuilding program, extending exhibition space, and some specific changes in policy which will open up more opportunities for younger artists. A good part of the summer will be devoted to these changes and to serious contemplation for the thirty-fifth year of the gallery. In the fall I will be in a better position to express myself less vaguely.

I, too, hear from Ed Stammek, and now and then write him a motherly letter suggesting that he slow down his pace a bit and find some

July 20, 1960

Mr. Roger Cross
310 E. Mifflin Street
Madison 3, Wisconsin

Dear Mr. Cross:

Thank you for sending the photographs.

The gallery is closed for July and August and
Mrs. Halpert will not return until September.
At that time she will no doubt write you.

Sincerely yours

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purchaser is living, it can be assumed that the information
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DISTINCTIVE

shock appeal

literally

If any movement has roots in the American soil it is
the Precisionist

Pg. 1 lines 4-5 suggests dated style

15 "Choice of subject"

Note Sheeler "Barns", "Staircase", ~~INTER~~ AMERICAN INTER

USING THE INCONGRUOUS (surrealism)

Abstraction based on multiple vision

Dada - shock value

simple, honest, shearing down to essentials,----

insensitive to visual reality...

material realism describes space, body & surface

disconnected assembling the

evokes a probability

fantasy clothed in meticulous

illusionist

It may appear as an undercurrent of
protest in the torrents of today's
art.

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July 14, 1960

Miss Margaret Cogswell
Secretary for Publications
The American Federation of Arts
1003 Fifth Avenue
New York 28, N. Y.

Dear Miss Cogswell:

Since you have no further use for the Miles Spencer color plates of "The Bridges", would you be good enough to send these on to Mr. Anthony D'Amico of Art in America, including, of course, the progressive proofs.

Many thanks for your cooperation.

Sincerely yours

RMH:a
Copy to Mr. D'Amico

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remaining in your hands or it can be partially rented if you prefer to retain it as your home. In any event, it is very important to discuss the matter with an attorney to ascertain whether the joint property rights are in effect in Ohio. If so, whatever cash payment you obtain may be seized by those to whom Howard owes money or who have suits pending against him and you will be left with nothing but a second mortgage. Be sure to get professional advice before you make any move in this direction. You must know a good lawyer.

I am enclosing a check to tide you over temporarily. I have also written to Maurice suggesting that he and I help take care of Ronnie jointly.

I can well understand how difficult this is for Ronnie but, after all, facing the situation realistically, his home life has never been an ideal one. Howard was always immature and irresponsible. It is a miracle that Ronnie turned out to be as nice a child as he is but, to once you up, I know a number of extraordinary middle-aged men and women who had rough times in their childhood but made the adjustment because of the strength of the remaining parent or their own. Let me hope it will work that way.

In a previous letter I asked whether you wanted to send Ronnie to camp. Don't you think that is the best way for him to spend the summer, with other children, away from the immediacy of the home and a concentration on the problem? I should be glad to send a check to the camp, if you like, as I am under the impression it is done on a weekly or monthly basis and doesn't require making up for the entire period. There are still 2 or 3 weeks left. Do let me know.

I am a little disturbed about your plan to sell the house. After all, a bulk of real estate is always a concrete property. It can be rented to bring in an income, with ownership

Dear Sally:

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POV

June 23, 1938

Mr. Francis J. Newton, Director
Portland Art Museum
Southwest Park and Madison
Portland 5, Oregon

Dear Mr. Newton:

This morning I received an announcement of your appointment
as director of the Portland Art Museum.

As a veteran of thirty-four years in the art gallery field
I welcome you and hope to have occasion to be of service in
the future.

Although the gallery will be closed during the months of July
and August (an old custom of ours), all mail addressed here
will reach me. Please do not hesitate to write if there is
anything we can do to be of help. In any event, we shall be
glad to cooperate with you.

Sincerely yours,

EM:ph

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June 18, 1960

Mr. W. Lyle
Crosby and Brown Company
270 Madison Avenue
New York, N. Y.

Dear Mr. Lyle:

As I advised you on several occasions, I cannot wait indefinitely for any further action on your part in relation to the property we discussed, as I must make definitive plans immediately after the loss of a considerable number of weeks.

Therefore I decided to write to advise you that I shall release you from any further commitment and vice versa and shall embark on a different program immediately.

Thank you for your interest.

Sincerely yours,

EdSpb

Edith Gregor Halpert

Eden Hill Road, Newtown, Conn.

2 2 -

to introduce this person to the clients, ideas, and artists. And so, this will explain my apparent hesitancy as of a few months ago. The blue-print threw me - that's all. And, if you have any recommendations, I'll welcome them.

I shall reopen the gallery, after our two months' vacation, right after Labor Day, and shall be delighted to see you late September when you come to New York to check on the frame cracks, canvas scratches, etc.. Let me know in advance so that we can arrange for an evening party.

Good luck in your new job. It really sounds ideal. My best to you and to Erna.

As ever

P.S. Forgive my typing. The summer secretary has a week off, and my right hand does not have complete rapport with the left.

Fairleigh Dickinson University

RUTHERFORD TEANECK MADISON

Margaret A. Larke - TEaneck 6-6300
Department of Public Relations

TEANECK CAMPUS
1000 River Road
Teaneck, New Jersey
TEaneck 6-6300
July 7, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information they be published 60 years after the date of sale.

Miss Epstein
The Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Miss Epstein,

As you know, Fairleigh Dickinson University will erect on its Teaneck campus this fall a new library, and a striking feature of its exterior will be the aluminum relief sculpture by William Zorach.

Dr. Sammartino has asked me to write you for information on Mr. Zorach, as we wish to release publicity on him as outstanding American sculptor. Emphasis will be on the sculptor as an important artist, with no reference to the history of the relief.

I hope this is agreeable to Mr. Zorach.

Very sincerely yours,

(Mrs) Margaret A. Larke

Margaret A. Larke

310 E. Mifflin
Madison 3, Wis.
July 3, 1960

Dear Mrs. Halpert;

I have some paintings that I am forced to sell because of my health and the increase in my family also the high cost of living.

I was told that you might be interested in the paintings, so I am enclosing some color pictures of them and a few other articles that I have to sell, if you know anyone who would be interested in any of the articles would you ask them to contact me.

I hope you will be interested in these articles. I will also enclose a list describing the articles in the pictures.

Please let me know as soon as possible if there
(over)

June 28, 1960

Mr. Morle Armitage
Manzanita Ranch
Box 157
Yucca Valley, California

Dear Mr. Armitage:

Thank you for your letter — and thank you for relaying your attitude about our current modern transportation methods. I agree with you heartily and am rather sorry for the next generations who will never know the pleasures of viewing the passing scene from a train window, the variations in the landscapes, the architecture, and movement which establishes so clearly the character and quality of a locale. And so, I am taking a train on Friday for Connecticut where I shall spend the two months vacation. The gallery will be closed during July and August and it will be nice to see you in the fall.

I am referring your letter to John Marin who, too, I am sure, will look forward to seeing you.

Sincerely yours,

RMH:ph

June 16, 1960

Mrs. Charlotte Weidler
127 East 91 Street
New York, N. Y.

Dear Mrs. Weidler:

When you made the selection of paintings for the
Holiday Art Center in Rhode Island, you mentioned
that we would receive a letter of confirmation
shortly, and the final decision regarding the
younger artists you picked.

As we are making preparations to close for the
summer we should like to set aside this consign-
ment and would very much like to have your decision.

It was so nice to meet you and I hope to see you
in the fall.

Sincerely yours

ESM:1

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purchaser is living, it can be assumed that the information
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to set off on this project. I want them to share my pleasure.

I was a little too weak to write you from the hospital, but may I take this opportunity to thank you for your thoughtfulness in telephoning and for sending the most superb bouquet - which brightened up my room and my spirits.

Affectionately,

rise to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARLOTTE WEIDLER
127 EAST 91 STREET
NEW YORK 28, N. Y.

June 20, 1960

The Downtown Gallery
Mrs. Edith George Halpert
32 East 51 Street.
New York 22.N.Y.

Dear Mrs. Halpert:

thank you for your kind letter of June 16th. It has, indeed been a great pleasure to talk to you. As your gallery is closing soon the paintings will be collected either on thursday or friday this week.

I confirm the selection of following paintings:

- | | |
|---|-----------|
| 1.) John Marin. Boat, Sea and Land. Watercolor | \$ 3000,- |
| 2.) Max Weber. Long Island Sound. Oil. | \$ 3000,- |
| 3.) Reuben Tam. Shal Waters. Oil. | \$ 750,- |
| 4.) William Zorach. The Picnic Reeds State
Park. Watercolor. | \$ 600,- |
| 5.) Stuart Davis. Landscape with Drying Sails.
Oil | \$ 5000,- |
| 6.) Arthur G. Dove. Low Tide. Oil | \$ 3500,- |
| 7.) Charles Demuth. Bathers. Watercolor. | \$ 1100,- |
| 8.) Edward Stasack. In the pacific. Oil | \$ 400,- |
| 9.) Walter Meigs. Greentide Flats. Oil | \$ 400,- |

We appreciate your kindness to loan those paintings.
The exhibition will be held in August at:

The Holiday Center, Inc.
Watch Hill, Rhode Island.

The director is Mrs. Jane F. Wheeler (Mrs. George Y. Wheeler)
The Holiday Art Center, Inc. pays all expenses as there
are: transportation and insurance from wall to wall.

Thank you again for your cooperation and Kindness.

Very sincerely,
Yours,

Charlotte Weidler.

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July fifth,
1960

Mr. Waldo Rasmussen,
The Museum of Modern Art,
11 West 53d Street,
New York 19, N.Y.

Dear Mr. Rasmussen:

Thank you for sending me the duplicate loan agreement forms. These were duly filled out and sent to you. I talked with my office this morning and ascertained that the paintings and drawings were being assembled for pick-up today.

As I advised you during our conversation a few weeks ago, I am opposed to the idea of having any of my paintings shipped to Egypt. I expressed my reasons for it rather vehemently, as I recall, and under the circumstances I am including "Sabbath" by Weber and "Jew with Torch" by Kline. This would have been an anathema in Egypt and of great embarrassment to our Ambassador there.

Thus, it is our mutual understanding that the works of art will be sent only to Portugal, Peru and India. Incidentally, please let me know when these will be returned to me and also whether the insurance covers vandalism and other unusual risks.

Sincerely yours,

agb:k.

Copy to:

Mr. Porter A. McCray.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith Gregor Halpert

Eden Hill Road, Newtown, Conn.

July 24, 1960

Mr. Mike Bell
655 West Bittersweet Place
Chicago, Illinois

Dear Mr. Bell:

In referring to my previous correspondence, I note that I am just about two years late in following up our exchange of letters. Much has occurred meanwhile, considerable vacillation, and now finally a definite decision in my plans.

If you are still interested in discussing the possibilities, let me know by return mail -- at the above address where I remain until about Labor Day with a few excursions here and there. Then I can furnish more specific details, in exchange for information regarding your present occupation, compensation, etc. I would offer to cover your expenses to N.Y. and Newtown, if we agree that the interest is mutual.

I look forward to hearing from you.

Sincerely yours,

THE MUSEUM OF MODERN ART

NEW YORK 19

17 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

MONROE WHEELER

DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

June 22, 1960

Dear Edith:

I do appreciate your kindness in giving me appraisals for the two Shahn drawings which I have given to the Museum.

With many thanks and kindest regards, I am,

Sincerely,



Monroe Wheeler

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22
New York

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July 14, 1960

Mr. Kenneth Danahue, Director
The John and Mabel Ringling Museum of Art
Sarasota, Florida

Dear Mr. Danahue:

Several days ago I received from Mrs. Dorothy Mills, of New Haven, Connecticut, a letter stating that the Circus carving had been shipped to you at the John and Mabel Ringling Museum of Art.

Now you please let me know when this arrives and whether you are happy with it. If not, do not hesitate to say so. In any event, I look forward to word from you.

I often think of my very pleasant stay in Sarasota and seeing you again in New York. I hope there will be occasions for us to meet soon again.

Incidentally, it just occurred to me that I may not have written to you about my conversation with Bill Moise and Adelaide. On the other hand I have a vague recollection that I did drop you a note in this connection. However, I am not in my office and have none of my file material with me. So, please bear with me if I am repeating myself. For the rest of the summer or until Labor Day I hope to be at my Summer Home - Eden Hill Road, Newtown, Connecticut, where mail may be addressed directly.

Sincerely yours

DM:la

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OFFICE OF THE
MANAGING EDITOR



8 ARLINGTON STREET
BOSTON 16, MASS.

The Atlantic Monthly

Dr. Walter D. Myden
Consulting Psychologist
229 East 52nd Street
New York 22, New York

June 24, 1960

Dear Dr. Myden:

In Mr. Weeks' absence, I am replying to your letter of June fourteenth pointing out errors in our editorial note on Richard McLanathan. You are quite right when you state that Mrs. Halpert was appointed to the post of Curator of the American Art Exhibition by the Department of State. You will see by the enclosed tear sheet from the May Atlantic that Mr. McLanathan has given full credit to Mrs. Halpert's role in Moscow.

I have checked with Mr. McLanathan to ascertain the exact dates that he was out of the country and also the matter of his being listed in the catalogue as Assistant-Curator. Mr. McLanathan tells me that the exhibition opened on July 25, that he reached Moscow on August 5, and that he hung the old masters to which he refers in his article in the May issue. Mr. McLanathan also tells me that it was an error in the catalogue to list him as Assistant-Curator, that his letter from the State Department and his arrangements with Mrs. Halpert were clear before he left the United States, and that he officially took over from Mrs. Halpert as Curator in the middle of August. When the exhibition closed and Mr. McLanathan completed picking up the pictures and shipping them, he went to Leningrad and after that to Poland. He returned to the United States on October 5. Our note was in error when we said six months instead of two. Mr. McLanathan would have picked up this error if he had had an opportunity to see the note before it went to press.

Yours very truly,

Emily B. Flint

Mrs. Emily P. Flint
Managing Editor

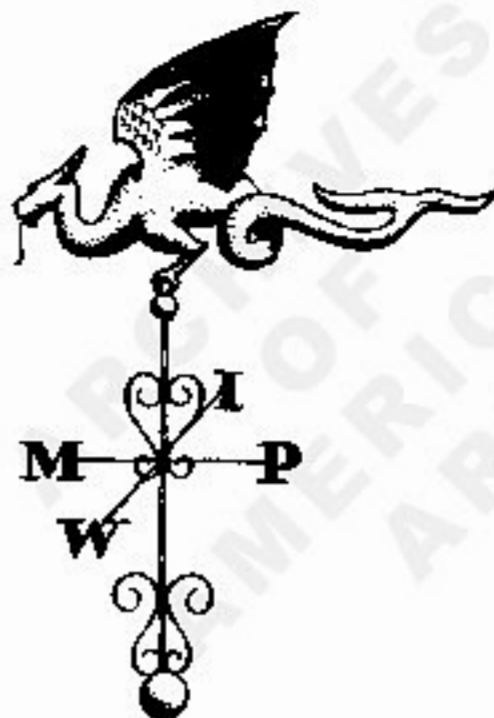
*including
Poland
Russia - 3 1/2 mths*

*SAH
arrived 10
assembled
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12-13
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18-19
20-21
22-23
24-25
26-27
28-29
30-31
Aug 11*

State Dept

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SCHOOL OF ART
WILLIAM C. PALMER
DIRECTOR



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MUNSON-WILLIAMS-PROCTOR INSTITUTE

110 CENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SWISS 7-0000

June 20, 1960

Mrs. Edith Gregor Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Each year the Board of Trustees of Munson-Williams-Proctor Institute elects candidates to the honorary appointment of Artist Affiliate for the coming year.

It is my pleasure to inform you that because of your interest and generous contribution to the Institute's program you have been appointed an Artist Affiliate for the year 1960-1961.

Enclosed is your Associate card which entitles you to all Associate privileges. With warm personal regards, I am

Sincerely,

A handwritten signature in cursive script, reading "William C. Palmer".

William C. Palmer, Director

WCP:cee
Enclosure

cc: Mr. William C. Murray,
President

ALLEN KANDER

1626 EYE STREET, N.W.

WASHINGTON 6, D.C.

NATIONAL 8-1990

PLEASE REPLY TO WASHINGTON OFFICE

60 EAST 42ND STREET

NEW YORK 17, N.Y.

MURRAY HILL 7-4242

July 23, 1960

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Sir:

The bearer, Mr. Nicholas Mate, is delivering to you a Painting by John Sloan of Corpus Christi Day and is handing you my receipt for your check in the same amount. If there is any discrepancy in dollars, please call me and I will authorize adjustment on the bill.

Sincerely yours,



Allen Kander

Encls

AK/ww

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June 29-th
1960



Dear Mrs. Halpert,
"New Art in America" just arrived
and I am absolutely delighted
to have this wonderful book.
A thousand thanks! I am showing
it to all my friends and it
evokes the greatest interest.

I am sending you my
translation of Serfod Strovsky's
"Music for all of us". Of course, I
don't expect you to actually
read it in Russian! Just keep it
in your library as a token
of our friendship, born at the



VASSAR COLLEGE 1861-1961
ONE HUNDREDTH ANNIVERSARY

ASSOCIATE ALUMNAE OF VASSAR COLLEGE
ALUMNAE HOUSE, POUGHKEEPSIE, N. Y.

July 8, 1960

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thanks for the lead on Mrs. Allen, but I'm afraid we won't be able to use the Rattners: we're restricting the show to watercolors and drawings (i.e., works on paper ground only). You won't be overwhelmed by the wealth of our collectors, but I have good reason to believe that their taste will impress you. In any case, we're lining up a good show, so plan to see it. May 19 through June 10, 1961.

I'll try to get together with you during the summer, but work on this Vassar project has me so occupied that, these days, every time I look at my children I'm amazed at how much they've grown.

Enjoy Newtown, the summer and some good books.

Cordially,

Belle Krasne Ribicoff
Chairman
Alumnae Festival
Exhibition Committee

bkr/rwl

Mrs. Irving S. Ribicoff
56 Scarborough Street
Hartford 5, Connecticut

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

July 1, 1960

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

I am enclosing our loan agreement forms in duplicate for the works which you are lending to the Art in Embassies project with the request that you sign and return the original to us, retaining the duplicate for your files.

As I believe you know, we also wrote Mr. John Marin Jr. earlier in June requesting collection of the John Marin watercolors he had agreed to lend to the project. As we have not heard from Mr. Marin, I would appreciate it if you would let us know how we may reach him so that we might collect these loans before the end of the summer.

With best wishes,

Sincerely,

Waldo Rasmussen
Waldo Rasmussen
Executive Assistant
Circulating Exhibitions

Enclosures

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June 23, 1960

Mr. John Denson
14845 S. E. 55th Street
Bellevue, Washington

Dear John:

I was so glad to hear from you and was so pleased that Jean and you are enjoying the painting.

In the old days it used to be "Join the Navy and See the World" but the DC-3 program seems to knock it all better. On the other hand I am very much depressed that so much experience plus so much additional knowledge enters these programs in the direction of progress and safety. More power to you.

As you know, we are about the shut down for two months and I hope to spend this period in Connecticut unlearning tension and relaxing completely. I hope that Jean and you will be coming on in the fall and will let me know sufficiently in advance so that we can have a real get-together.

My best regards,

Sincerely yours,

BH:ph

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR
June 17, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I keep remembering things about New York, and you are always mixed up in the middle of them. It was great to see you, and your hospitality was fabulous.

The more I think about your suggestion of coming out here and becoming associated with us in the Academy, the more enthusiastic I become about the idea. Not that I always wasn't - but now I have got around to convincing myself that you really do mean it.

As you know, we are closing down in July to stay that way for about six months. When we reopen, it will be tremendous, with space enough at long last to do many things we haven't been able to do until that time. When do you think you might be able to think about coming out? Your ideas about this East-West bridge business and the necessity of building up the Western art collections to come up to the Oriental ones are so identical to my own that your coming does seem a natural.

I can't even suggest right now what we might be able to offer you. I know you said that salary "wasn't important", but after all we have to arrive at some figure. This is a bad time for me to be talking about such things because we have never been more broke. But after all, it's my job to find money - worse luck - and if you can give me something to go on, I'll get to work on plans. The Staff here is enthusiastic, and so is the Vice-President of the Board. The President, John Gregg, won't be back from a holiday until July 4th. Of course it all has to go to the Board too in July - but you know all about that sort of nonsense.

So please think deeply and happily about all this

Mrs. Edith Halpert - page 2

P. S. Is Jack Levine's Schelomo still in your possession?
If so, would it be available? If not, can you refer me to who now owns it? Or Rattner's Triptych?

Chairman: Dr. Alfred Neumann, Dean of the College of Arts and Sciences,
at University of Houston

Art Advisory Committee:

Mrs. I. M. Lurie, Chairman
Mr. Preston Bolton, Architect
Mr. James Chillman, Interim Director, Museum of Fine Arts
Mr. Lowell Collins, Education Deptl Museum of Fine Arts
Mr. Karl Kamrath, Architect
Mr. Bernhardt Lemmel, Art Dept. University of Houston
Dr. Jermaine MacAgy, Art Dept. University of St. Thomas
Mr. Robert Morris, Director, Contemporary Arts Association
Mr. David Parsons, Art Dept. Rice Institute
Mrs. Ruth Uhler, Curator, Museum of Fine Arts

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July 14, 1960

Mrs. Sally Fairweather
Fairweather-Hardin Gallery
141 East Ontario Street
Chicago 11, Illinois

Dear Sally:

On one of my quickie visits to New York I found your letter and the group of photographs and transparencies of Eleanor Coen's paintings.

At this moment I am not prepared to make any decisions whatsoever, as I am in the throes of re-organizing the gallery to some extent. Both in the way of rebuilding and re-organizing. Until the former is completed and the latter is thoroughly set up, I am making no commitments - which by the way, is the thirty-fifth for me. Actually I am very seriously planning to end my gallery activities at the close of my 35th year (July 1961), although of course I will keep casting a weather-eye on the gallery thereafter.

As I am interested in the Coen paintings, I shall discuss the exhibition idea with you at some future date. As a matter of fact before any such show is planned I will fly to Chicago and make the selection both "by hand" as I usually do. Again, we can have a discussion when you and Sheri come to New York in September. The gallery will of course reopen at the usual time directly after Labor Day and I shall be on tap to receive favorite visitors. Do let me know before you get here so that we can at least spend an evening together for a good old fashion chat. I can recommend my cook highly.

And of course I am pleased that you remain convinced that America is unquestionably the creative area in art.

My very best to you and Sheri.

Sincerely yours

RM:la

P.S. Knowing how precious photographs are, I'm returning these to you and shall call for the n at the opportune time.

July 21, 1960.

Dear Adele:

I was so pleased to find your letter when I arrived in Newtown on Friday.

Your schlepp friend decided to reduce her weight by having a cyst removed from her upper regions. I also had that on my pinky and behind my ear taken off simultaneously. Nothing like getting it wholesale! It is all over, thank heavens, and the sample they sent down proved non-malignant so I am cheerful - but it still hurts. Of course, I shall have to take it easy for some time and there is nothing like Newtown to put me back on my two aching feet. Next winter I plan to have a much easier time, now that I have officially decided on the rebuilding program - and definitely to remain at the old location. To hell with the big projects! I am also doing a little cleanup of personnel. Incidentally, going in reverse, how about a bill from you to the 32 East 51st St. Corporation. Hurry up, because we are trying to switch the ownership from a corporation to me, personally, in the hope of getting the tenants out for my needed extra floor.

And so, after I get the sutures out tomorrow, I hope to come back here and spend the rest of the summer wiggling my toes in the sun. The place looks divine and now that I have an artesian well for the house, I can even go to the can at night.

I was delighted to hear about your mother. She certainly is extraordinary and has been so as long as I have known her. May she go on indefinitely and set an example for the next generation of kreteers. It is nice that the family keeps visiting her as I know from observation how much it means to the old folks.

Yes, so who's talking? Why in hell do you have to undertake these big, involved hard-working jobs I don't know. There must be an easier way and after this year - you watch me. I hope that before you go back to your other routine there will be a weekend in Newtown.

Love,

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June 16, 1960

Mr. and Mrs. Edwin Gilbert
9 rue Sedillot
Paris 7, France

Dear Virginia and Gilt:

In answer to your question, "What's new?" I can say "Plenty."

But what intrigues me particularly is that you plan to spend the summer in Concarneau. Boy, does that strike a bell. The name recalls some of the most fascinating experiences of my youth. How well I remember the train trip from Paris to Concarneau in the summer of 1928 with adventures starting at the railroad station and continuing for two months until I got back to Paris, having covered a very large section of Brittany. The one thing that stands out memorywise is the long long train voyage which took at least six hours. I was advised that there was a diner on the train and after a large breakfast settled myself in a compartment facing a French woman who nodded politely and covered a huge basket with her coat. We traveled on and on and gradually I got hungrier and hungrier and when I asked the conductor about the diner he said no such thing existed on trains going to Brittany but that at every stop vendors wheeled their little trucks to the railroad cars and had all kinds of food available. We stopped every half hour or so, it seemed, and as I got down to the lowest step to grab for a sandwich or whatever, the train went toot-toot and I could never make it. Young as I was, it was impossible to accomplish the feat. The dame opposite me uncovered the basket and began pulling out huge quantities of food, a bottle of wine, and kept munching continuously, salami, well-garlicked, a huge loaf of bread, a variety of cheeses, fruit, and what-have-you. I stared and glared but she ignored me completely. At last when I reached the point of murder, I told her that I was famished and had a violent headache and would she sell me some of her excess food. Price was no object. She said, no, no, she couldn't do that, let out some violent burps, covered her basket, and finally, when she saw that I really looked faint, picked out a bottle of eau de Cologne and rubbed my forehead with it.

In any event, Concarneau was fascinating despite the violent smells of the sardine canneries, the rotting fish discards, seaweed or whatever, which greeted me, and the petite kille I had to walk from

F

June 23, 1960

Mr. Herman Warner Williams, Jr., Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Please forgive me if I appear rude in not having answered your letter earlier. But as usual I have been doing a lot of traveling and what with my activities in the gallery on my return I have completely neglected my correspondence.

I was delighted to get so complete a report from you in connection with our friend Duncan Phillips. You can well appreciate the fact that he and his gallery would represent a serious consideration in any plans.

Of course I shall be delighted to see you whenever you plan to be in New York before the first of July when we close for two months and I go off for my first vacation in four years to rest in the quiet of my Connecticut home. This is when I shall do a great deal of thinking and planning, with no interruptions and no psychotherapy for visiting collectors and what-not. I am taking along the plans that Henri Derra left with me and all the correspondence, together with my inventory, but most of all my peace of mind, to make a great many very "important" decisions.

Meanwhile I hope to see you when you come in. Do let me know. I look forward to your visit.

As ever,

RMH:pb

July 18, 1960

Mr. John Alan Richards
Rancho de Taso
San Marcos

Dear Mr. Richards:

Thank you for your letter.

As the gallery is closed for July and August
I will not be able to reach Mrs. Halpert until
after Labor Day. Your inquiry regarding the
John Feste paintings will be referred to her
at that time.

Sincerely yours

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Mr. Felix Landau

S

July 14, 1960

Mr. Felix Landau

Landau Gallery

702 North La Cienega

Los Angeles, California

Dear Felix:

Although ostensibly I am on my vacation, I popped into New York to take care of the accumulated mail - but from here on I am really planning to take it easy, as it is the first vacation in four years.

Yes indeed, the Seldis review is very nice and I am glad that you are pleased with the exhibition and the prospects.

Next on the agenda is the mix up in the return shipment of the Zajac. This distresses me considerably, and I will see if we can straighten this out by making a complete re-check of what we have in stock, what has been sold, etc.

If I may be quite frank (and when am I not?) I disagree with you strongly in connection with your promotion policy relating to Zajac - the many shows abroad, in America, and a book on his work. All this is so opposed to my philosophy, but I suppose it would be best to keep quiet and just withdraw. There is no reason for me to be shy as I know you will do exactly what you want to under any circumstances, but I would like to say this: that, creating the image of a master at the early age of thirty something, is a very dangerous procedure, a procedure which has killed many an artist in the past, and particularly in the more recent past. Where can an artist go from there? That is what many of the more astute collectors and the one or two intelligent critics here are asking about the painters and sculptors who have been so deluged with praise in the past decade, who dare no further experimentation or make a complete switcheroo. There is no more effective method of creating self-consciousness in an artist during his early years than giving him an ultimate place. As I said before, I have witnessed this for almost four decades and am very sad when I meet or hear of a crushed has-been who had tremendous potentialities and showed great promise, but was killed by premature exaggerated success. And this is my story.

One of these days, and I have a good deal of material all prepared, I hope to publish a pamphlet dealing with just this, as well as the dishonesty among artists in our period. Incidentally, many of my ideas relating to the second point I found corroborated, and brilliantly so.

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Gilbert Chay Melly Ducloux, Au Stang Bihan
Concarneau, (Finistère) France
July 6, 1960

Dearest Edith -

Tant pis for you the other typewriter was left
in Paris so once more you'll have to struggle with my
handwriting - this time enhanced by ^{my} lying in bed
with a cold! Do forgive - and I'll try to be a little
neater and tidier than usual just because I love you -

We were enchanted by your description of your
train trip from Paris to Concarneau and I'll bet it's
hardly different now. Brittany is still remarkably
unspoiled (could it be the weather, it's been raining on & off
for 3 days?!) and the natives, if anything, are more
native than ever - you see more coiffs than people.
It is very beautiful, the "villages" are exactly the
same except some of the roofs are beginning to fall in;
the ladies still wash clothes in the communal pools;
the fishermen are still drunk as they stagger from
the bars in the late afternoon; they still have the
"pardons" but I daresay now they are a little more
folklorique. The first one this year is in Guimper and
I'll send you a report.

I don't know if we ever described our living
quarters here. We are on a peninsula about a mile long,
owned by a maiden lady approaching 60, who lives in
a big house on the hill. The drive ^{from the main road} to the main house &
outbuildings is about a tree-lined mile long. You then
drive down the hill some distance to the bay and two
small stone houses nestled among the scotch brown,
fir, pine & holly trees. One house is the living, dining
room with small kitchen & john appended. The other
house is 2 bedrooms & shower. The bay is very blue &
the houses very picture-bookish - (until you want
a safety pin or garter belt & begin shuffling between
the two). They are very nicely furnished - not in the
usual crummy French taste - the huge fireplace is divine.
So what are you waiting for? There's no more quiet place
in the world & we'd treat you like a queen. (over)

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June 18, 1960

Dr. and Mrs. Milton L. Kramer
277 Park Avenue
New York, N. Y.

Dear Helen and Milton:

Please accept my belated thanks for your very generous cooperation in lending us the Stuart Davis painting PLACE DES VOSGES NO. 2 for his one-man exhibition held here last month.

Needless to say, the exhibition was very handsome, and again, needless to say, PLACE DES VOSGES NO. 2 was among the great favorites in the show.

I am enclosing the receipt form for your signature.

Gratefully yours,

RMH:ph
Enclosure

June 22, 1960

Mr. Pietro Belluschi
Dean of the School of Architecture and Planning
Massachusetts Institute of Technology
77 Massachusetts Avenue
Cambridge 39, Massachusetts

Dear Dean Belluschi:

It gives me great pleasure to recommend Mr. Robert Preusser whose career I have followed for about a decade.

I believe it was in 1950-51 that I toured a good part of the country and selected ten artists whom I considered great potentials for the future. I did this with great care, seeing the work of many painters and sculptors in each locale before any decision. Robert Preusser was the only artist I chose in Texas who in my estimation was not only gifted as a painter, serious and dedicated, but also had a truly personal vision and integrity. He was chosen for the final group of ten artists who were listed as members of the ground floor gallery.

Since then I have watched his progress, his search, experimentation and achievement and I am convinced of his value as an authentic and individual artist in a period of conformism.

While I cannot judge him as a teacher, since I have had no contact with M.I.T., I can certainly speak most highly of him as a person and as a scholar in addition to his record as an artist.

I hope that your Committee will share my enthusiasm and that Professor Preusser will be advanced to the new post mentioned.

Sincerely yours,

EDM:pb

June 22, 1966

Dr. Erik Fischer
Department of Prints and Drawings
The Royal Museum of Fine Arts
Sølvgade
Copenhagen, Denmark

Dear Dr. Fischer:

Indeed we shall be very glad to send to you for consideration the drawing "Man on the Beach" by Ben Shahn. I agree that it would be much wiser to see the original before making the decision and since it is not necessary to obtain the latter until the end of August, the situation is quite simple.

Shahn was in this afternoon and was very pleased that two of his prints have been acquired by the Copenhagen Royal Museum. This makes a top record for him with a total of twenty foreign institutions possessing examples of his graphic work. Unfortunately he produces a small number of paintings annually and we have been unable to satisfy many of the requests from abroad for one-man exhibitions or small groups of paintings for consideration. He is working very hard since his return from the Orient and I hope that we will be in a better position in the forthcoming season, as we both realize how valuable it is to present his work to a much larger public in foreign territory.

As soon as we ascertain the method by which drawings can be shipped to you, this will be taken care of.

And I do hope that you will be coming to our shores in the fall. It will be a great pleasure to meet you.

Sincerely yours,

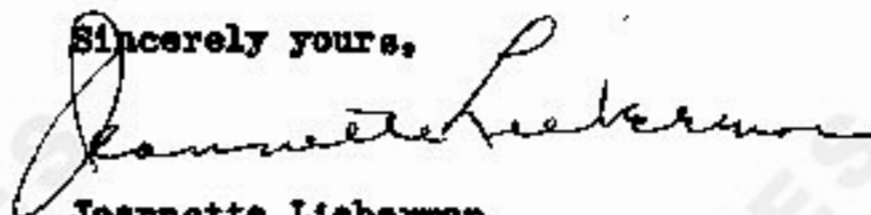
EMH:pb
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

For discussion of further details, i.e. insurance, transportation, etc., I think, don't you, that we should meet in New York, at your convenience, but as soon as possible upon your return and the Gallery is re-opened.

I am much indebted to you for the time and attention you have given this matter.

Sincerely yours,



Jeannette Lieberman
(Mrs. Milton M. Lieberman)
Chairman, Art Committee
CONGREGATION BETH EL OF THE
ORANGES AND MAPLEWOOD

1/c
pgs-2-

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POL

June 23, 1960

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Mrs. Jordan M. Sachs
21 Terrace Walk
Berkeley, California

Dear Mrs. Sachs:

Enclosed please find a catalogue listing all the graphic works of Ben Shahn other than his earliest lithographs and silkscreens produced in the 1930's.

This catalogue indicates the size of the edition, which prints are still available, and at what price.

I hope this information will be of service to you.

Although the gallery closes at the end of June for the two summer months, all mail addressed here will receive prompt attention. I look forward to hearing from you.

Sincerely yours,

EGH:pb
Enclosure

June 20, 1960
1540 Second Avenue
New York 28, N.Y.

Mrs. Edith G. Halpert
92 East 51st Street
New York City

Dear Mrs. Halpert:

I am taking the liberty of writing you in connection with your interest in art. I am a professional artist, seeking work in this field, and would appreciate any suggestions you could offer.

I would be happy to discuss my interest with you, at your convenience.

Yours truly,

Barbara Feldman

BarbaraFeldman

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July twenty-first,
1 9 6 0

Mr. Stanley Marcus,
Neiman-Marcus,
Dallas 1, Texas.

Dear Stanley:

Is my face red?

I didn't answer your letter of June 22d promptly as I was at that time very involved with negotiations for another building, which would have made it possible for me to take on additional artists, etc. Meanwhile, the situation has changed - and so have I - realizing that it was perfectly absurd for me, after 35 years of knocking myself out, to start a new project. It seems much more logical and timely to taper off, something I intend to do as soon as I can get someone as an assistant and trainee for future management of the gallery.

Thus, please accept my apology. Incidentally, I did expect to see you at the gallery and that was another reason I didn't answer as I thought we could discuss the situation in greater detail, but on this point I am pretty sure that there is nothing I can do to be of help, despite my enthusiasm for Leon's work. I did add two artists - Tseng Yu-He of Honolulu and Tajak, a sculptor, but neither requires any sustained promotion. If, by the end of my vacation, I develop some new ideas I shall certainly bear this in mind for again I repeat, I am enthusiastic about Leon. I hope to see you after we reopen early in September.

My best regards to Billy and you.

Sincerely,

ogk:k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



NATIONAL BLANK BOOK COMPANY

Bound Books • Loose Leaf • Visible Records • Machine Bookkeeping Equipment

HOLYOKE, MASSACHUSETTS

June 18, 1960

Mrs. Edith Gregor Halpert, director

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I would like to clear up one point in our agreement.

It is in paragraph five of my letter to you dated May 17, 1960. That paragraph reads:

5. An initial payment of \$250 for the use of each specific picture will be made to the Downtown Gallery for the artist for the printing of the first 10,000 pictures. In addition a royalty of two cents per copy will be paid for the following 10,000. The royalty payments will be made quarterly based on sales of the preceding quarter. The bill for the initial fees may be sent here marked for my attention.

This paragraph does not make clear that the compensation for the second 10,000 is a sales royalty. Thus we will pay Messrs. Shahn, Sheeler and Davis, through you, two cents a cover, for each of the second 10,000 covers sold up to a limit of 20,000 copies. When all 20,000 covers are sold for each artist, each artist will have received a total of \$450 from National. As mentioned before, the payments will be made quarterly and will be based on the number of covers of the second 10,000 sold in the preceding quarter.

If this clarification is agreeable to you, will you please sign one copy of this letter and return it to me.

I am writing a separate letter describing our marketing program. It will show you that we intend to promote these notebooks to a sell-out.

Cordially,

Austin W. Kenefick, Jr.

Product Research

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June 16, 1900

Mr. Tom Slick
Milam Building
San Antonio, Texas

Dear Mr. Slick: *Tom*

I had hoped to see you and the Macmorns again before you returned to San Antonio but I assume that you became involved with other interests en route.

The Tsang Yu-be painting which your sister selected was packed and shipped yesterday but I hesitated to include the painting you selected and the sculpture by Hajas without being advised to do so. If you will wire me I shall be glad to forward these two objects to you on approval immediately.

It was so nice to see you and I was very pleased to meet your family. Following our annual custom, we are closing the gallery for the months of July and August and I hope to see you early in September. There will be someone at the gallery to take care of the mail, deliveries, etc., and any important mail will be forwarded to me but if for some reason or other you want to communicate with me directly after July first I shall be at my summer home (for the first time in four years — and do I look forward to the rest). The address is Eden Hill Road, Newtown, Connecticut, and the telephone number is Garden 8-4588.

Have a nice vacation. Best regards.

Sincerely yours,

W.H.P.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING
77 MASSACHUSETTS AVENUE, CAMBRIDGE 39, MASSACHUSETTS

OFFICE OF THE DEAN

June 21, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Professor Robert Preusser is being considered for advancement to Permanent Tenure at M.I.T. To grant tenure is a very important decision for our Institute. At the meeting of the Budget and Personnel Committee, which will take place in the Fall, I must present letters from prominent people who have known Preusser and are able to evaluate his qualities.

I would be very grateful if you would tell me in all frankness what you think of Preusser as a person, as a teacher, as a scholar, and as an artist. Your letter will be kept in strictest confidence.

Sincerely yours,



Pietro Belluschi

PE:mb

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Alfred

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

The Corcoran Gallery of Art
Washington 6, D. C.

METROPOLITAN 8-3211

July 12, 1960

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed please find the Gallery's check for \$45.00 to cover
the cost of repairing the damage to The Sabbath by Max Weber.

Thank you for your patience in this matter.

Sincerely yours,

Mary E. Hoffman

Mary E. Hoffman
Registrar

Enclosure: check

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that this information
may be published 60 years after the date of sale.

*but when
not posted*

Included in the pictures are a set of Grandma & Grandpa in chairs with nodding heads, that were brought from Ireland also a miniature candle holder and candle also from Ireland

A painting that is pressed on velvet which is in a hand carved Walnut frame. The painting and frame are about 110 to 115 years old. (Size 24ⁱⁿ by 16ⁱⁿ.)

An oil painting on canvas in a gold gilded Bronze frame painting and frame are about 110 to 115 years old. (Size 16ⁱⁿ by 20ⁱⁿ.)

Two Butternut shell picture frames from either the Stoughton or Sham family property in Stoughton, Wisconsin

A cut glass candy dish and hot dish plunger handed down through 3 generations.



FOUNDED 1850 - PURELY MUTUAL

NATIONAL LIFE INSURANCE COMPANY

MONTPELIER, VERMONT

M. P. ARDEN ASSOCIATES, INC.

247 PARK AVENUE

NEW YORK 17, N. Y.

PHONE: YUkon 6-0077

MERRIL P. ARDEN, GENERAL AGENT

IRVING GOLDV, AGENCY MANAGER

WILLIAM H. BENDER, JR., CONSULTANT

MILDRED H. BROOKS, CLERK

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6-27-60

Dear Mr. Haggart -
 Your dear darling for
 missing Harriett's "Mamma"
 to earth for me - I am very
 grateful for the information,
 and I hope when you have
 the opportunity that you
 will thank Mr. Donald for
 his assistance.
 I have a wonderful vacation
 and I will be in to see
 you when you return

Sincerely,
 William H. Bender, Jr.

June 14, 1960

Mr. Carl Tegen
Curator of Prints and Drawings
Philadelphia Museum of Art
Fairmount Park
Philadelphia, Pa.

Dear Carl: I am writing you in response to your letter of June 10, 1960, and I am sure that you will get the rest of the details.

Just by chance I dropped into the gallery (which is closed for the summer) and found your letter. I am sorry I did not write you earlier about this.

Although the valuations given before - in 1958 - was low, I thought it advisable to bring that up to date, as well as the others. You will find the current values below:

William Zorach	Small 1950 Wood	\$9500
Paul Burkin	Bright Conversations Oil	2500
Karl Korte	Head and Jug Gouache	750
Jacob Lawrence	Naked Ball Watercolor	750
Carl Meltzer	Three Corners Sculpture	650

Sincerely yours

WHL:1

Gemeentemuseum 's-Gravenhage

Stadhouderslaan 41 / Postbus 72 / Telefoon 51 41 81

W/P.

No.: 96510/D./Dove

Onderwerp:

Bijlage(n):

's-Gravenhage, July 19, 1960.

Mrs. E. Halpert
Director Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you so much for your letter of July 14th. I was familiar with your expression "you can't win" and I had it in mind all the time during the delightful evening at your home and again when I wrote my last letter.

I greatly appreciate your offer in connection with Arthur Dove. I am going on vacation now and I will be back on the end of August. May I send you at that time a complete list of what we like to show. I can easily work out such a list as you presented me two catalogues of Dove exhibitions, one of which was the one you mentioned in your letter.

A very good time for the exhibition in The Hague would be March/April 1961. I would be very glad to cooperate again with the Tate Gallery in this case, as we did already on several previous occasions.

Wishing you a very good summer time and hoping to meet you soon, I am

with my very best regards,

yours sincerely, *Sincerely regards,*



Dr. L. J. F. Wijsenbeek
director

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not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or art dealer is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. & Mrs. Lee Ault
39 East 70 Street
New York, N. Y.
Publisher of Art in America

Miss Dorothy Afton
One Norway Street
Boston, Massachusetts
(Office for Christian Science Monitor)

Mr. Ernest Hanson
American Art and Magazine
34 West 40 Street
New York 18, N. Y.

Mr. Leslie Kato
ARTS
116 East 29 Street
New York, N. Y.

Mr. Milton Kupper, Assoc. Editor
ARTS
116 East 29 Street
New York, N. Y.

Dr. Alfred Wankfurter, Editor
Art News
32 East 27 Street
New York 22, N. Y.

Mr. Thomas Hoar, Assoc. Editor
Art News
32 East 27 Street
New York 22, N. Y.

Miss Caroline Burk
34 West 22 Street
New York, N. Y.
(writes for Diplomat Magazine)

Mr. Charles Wagner
Daily Mirror
322 East 42 Street
New York, N. Y.

Miss Nedie C. Jenkins, Art Editor
Fort Worth Star-Telegram
Fort Worth, Texas

Miss Emily Gensler (Mr. & Mrs. Fred Gens)
343 East 40 Street
New York, N. Y.

Mr. Charles Ray Griffin
Downtown Hotel
172 Linden
Memphis 3, Tenn.
(writes for Memphis newspaper)

Mr. Maxwell Grosser
319 West 14 Street
New York, N. Y.
(writes for THE NATION)

Mr. John Canaday, Art Editor
New York Times
229 West 43 Street
New York, N. Y.

Mr. Stuart Preston
330 East 72 Street
New York, N. Y.
(writes for N.Y. Times)

Mr. Charles Z. Offin
Pictures on Exhibit
30 East 60 Street
New York 22, N. Y.

Miss Katherine Koh
Saturday Review
25 West 45 Street
New York, N. Y.

Miss Alma Talbot
Life Magazine
420 Lexington Avenue
New York, N. Y.

Mr. Charlotte Willard
Los Angeles Times
Los Angeles, Calif.
(writes for Los Angeles Times)

Miss Terene Jones
NEWSEER
444 Madison Avenue
New York, N. Y.

Mr. Robert Coates
The New Yorker
25 West 43 Street
New York, N. Y.

Mr. Carlisle Brown
Harold Tribune
330 West 41 Street
New York, N. Y.

Mr. L. E. Lavelle
Journal American
220 South Street
New York, N. Y.

Mr. Bennett Bollitt
New York Post
22 West 43 Street
New York, N. Y.

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June 20, 1960

Mr. Richard F. Brown, Director
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Dear Mr. Brown:

Since we are making preparations for closing the gallery at the end of this month for our annual vacation during the months of July and August, I am very eager to have your decision as soon as possible in connection with the Stuart Davis painting **PREMIERE**.

As you suggested, we have been holding this but should very much like to ship it this week if possible, unless you have decided to have a more complete restoration job — relining the canvas entirely, or whatever else you and Jim Elliott will have decided by this time.

Stuart Davis, as I mentioned to you previously, could not find the restoration until I called his attention to the exact spot, and is perfectly satisfied with what had been done by the restorer, Mr. Boissennas. No doubt you have established a claim with the American Railway Express Company and with your insurance broker. I suggested that in addition to the amount listed in the invoice I mailed to you from the Fine Arts Conservation Laboratories, you request a devaluation of 25% with the hope of obtaining 10% either on your original cost or on the current price. This idea was discussed at great length with Jim Elliott and I hope all the details have been attended to. Incidentally, would you be good enough to send a check as requested in the enclosed.

Again many thanks for your kind cooperation in lending the painting for our exhibition. Also, may I congratulate you on achieving the so-called impossible, or a grant of four and a half million dollars toward the erection of a new building for the museum. It looked mighty good in LIFE Magazine.

My best regards,

Sincerely yours,

EGH:pb Enclosure

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July 21, 1960.

Dear Winston:

July twenty-first,

It is all over and I am so pleased to be home finally. I had only one disagreeable moment of a nature removed on Friday of this week. We celebrated the 20th and I was very tired about what but on Sunday had a bad headache which rather alarmed me because I don't know if it was considered rather normal.

Just as I was packing for the car, I received your note and was very glad to hear of your success. I am happy to hear that you are at the Smithsonian and that you are taking it as I really feel about it and think I should stay out for some time. I am very glad that you found him in the public relations department, which was just what I needed. The situation is completely satisfactory. Perhaps, because the museum has not been able to promote the younger generation whose work is deserving of copyright, I have decided to bring the price relating to the artist's work as an inducement to your young collectors for making acquisitions. We have never if this is the case, as we have a firm policy of one price, even related to the artist's work. I am off to the artist's objects which are to be shown to the invited public. I am.

The consignment list with the adjusted figures was mailed to you and I hope that you will be pleased. Zorach, of course, was the exception as he is on our permanent list and his work is on a consignment basis to us.

Perhaps when you are next in New York during the season, I shall have the pleasure of meeting you in person.

Sincerely yours,

W.H.K.



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June 22, 1966

Mr. Walter Amstutz, Director
City of the Fine Arts
WHO'S WHO IN GRAPHIC ART
45 Rueschlerstrasse
Zurich 1, Switzerland

Dear Mr. Amstutz:

In going through the previous material I find that shortly after my letter dated April 15th I sent you biographical data on Ben Shahn together with a number of photographs, suggesting, however, that you communicate directly with Columbia Records at 150 5th Avenue, attention of Mr. S. Neil Fujita, for photographs of recent years, as we have only two or three of these in our files. However, I am now forwarding to you a copy of the latest biographical data and would suggest that you obtain directly from Mr. Shahn, who has returned from his trip, a self photograph, signature specimen, and additional photographs of his "advertising art."

Sincerely yours,

In addition to the other enclosures, you will find the filled-in questionnaire form you requested.

I hope you will send me a copy of the publication when it appears.

Sincerely yours,

RM:pb
Enclosures

Copy to Mr. Ben Shahn
Roosevelt
New Jersey

June 23, 1960

Mr. William C. Palmer, Director
School of Art
Munson-Williams-Proctor Institute
310 Seneca Street
Utica 4, New York

Dear Mr. Palmer:

I was delighted indeed to receive your letter to the effect that I was among the candidates elected to the "honorary appointment of Artist Affiliate" for the coming year. And so I want to express my gratitude to you and the Board of Trustees of the Munson-Williams-Proctor Institute for this honor.

Sincerely yours,

ECM:ph

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August and I phoned Mrs. Phipps and told her my plight and she was very nice so it is coming this week. I feel sure that it will be wonderful in the big gallery.

Hope you got my check for half all right and the rest will be coming along shortly. I am taking you at your word that I could pay by the month.

Much love to you and all the best wishes in the world and take it easy.

Very affectionately,

July 18th. [1960]

Elleke

July sixth,
1960

Mr. Nelson I. Wu, Assistant Professor,
Department of the History of Art,
Yale University,
New Haven, Connecticut.

Dear Mr. Wu:

Thank you for your very kind letter. Naturally I
am delighted that the Tseng Yu-ho paintings were
well received. You know how enthusiastic I am
about her work and I am always happy to have my
enthusiasms shared.

The gallery will be closed during the months of
July and August and I suggested to Betty that she
send information of her new paintings to us early
in September. When they come, I shall certainly
communicate with you promptly.

I hope you have a very pleasant summer.

Sincerely yours,

egh-k.

P. S. The paintings reached us last week.

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LEONARD BERNSTEIN

NEW YORK, N.Y.

STAND 207

Allée 4 - Marché Paul Bert
SAINT-OUEN

Tous les Samedis, Dimanches et Lundis

R. C. Seine 39 A 32.984

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The painter FRANCIS DELAYS born in 1923 in Paris, Montparnasse district, studied in his childhood, sculpture, engraving, drawing and painting.

Sculptor student at the "Ecole Nationale Supérieure des Beaux Arts de Paris" during war time, had to leave owing to private reasons.

Afterwards he worked in private painter and sculptor's studios as well as in "Grande Chaumière" Academy.

In 1946 after a stay in Rome and Florence, he was appointed as a sculptor and official stone carver for several years and wrought at the repairings of the principal cathedrals of France.

From 1953 to 1955, took part in various official exhibitions in Paris, such as "Salon d'Automne", "Art Sacré", ... and private displays (Galerie Creuze 1954, ...).

From 1955 to 1958 he spent his time researching and investigating away from outward connection.

In 1958 his own studio where he used to work for 18 years was entirely destroyed by fire.

In 1959 he broke up with exhibitions of conventional Art of the time and in December he exhibited his works in the "Marché aux Puces" established out of Paris, Porte de Clignancourt
STAND 207, Allée 4 MARCHE PAUL BERT SAINT-OUEN, where actually his new paintings are displayed every Saturday - Sunday - Monday.

The adress of his studio:

Atelier n° 5 14 AVENUE DU MAINE PARIS XVe (LITtré 49-26, house)

Art Institute of Zanesville, Ohio

MAPLE AVENUE AT ASH
ZANESVILLE, OHIO
GEORGE MOLDOVAN, DIRECTOR

July 18, 1960

The Downtown Gallery
32 East 51 Street
New York 22, New York

Attention: Edith Halpert, Director

Dear Miss Halpert:

Thank you very much for your kind letter of June 28, 1960. We are pleased at your continued interest in our October exhibition.

You indicated that the photographs may not be forthcoming until early September. This is acceptable with me providing that they will arrive as early as possible in that month. I am hoping that you will have a good selection at that time as we are especially interested in your represented group.

I shall look forward to your answer with keen interest.

Sincerely yours,

THE ART INSTITUTE OF ZANESVILLE, OHIO

George Moldovan

George Moldovan,
Director

GM:nd

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

June 18, 1966

Miss Dorothy C. Miller
Curator of the Museum Collections
The Museum of Modern Art
12 West 53rd Street
New York 19, N. Y.

Dear Miss Miller:

Please accept my belated thanks for your very generous cooperation in lending us the Stuart Davis painting entitled VISA for his one-man exhibition held here last month.

Needless to say, the exhibition was very handsome, and again, needless to say, VISA was among the great favorites in the show.

I am enclosing the receipt form for your signature.

Gratefully yours,

EGM:ph
Enclosure

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE SAN ANTONIO ART LEAGUE

WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK

SAN ANTONIO 9, TEXAS

TAYLOR 4-1812

June 24, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

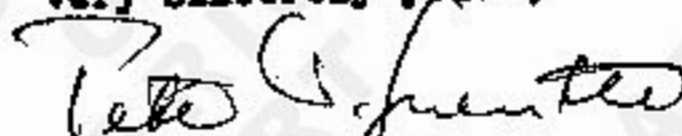
May I please start this letter with my sincerest apologies. I have to thank you for your kind letter dated April, 1960, which has constantly been on my desk until the final decisions by the Board of Directors could be made and until we had our budget difficulties settled in the form in which they could be settled, namely with a curtailment of many of our plans.

One of the dreams we have to curtail is the John Morin show, unfortunately. The plan to have his works - as well as Ben Shahn's work - exhibited here, is not dead but it is inactive for the time being. The interest expressed by our Board of Directors makes it relatively certain that our request for a loan will be repeated sometime in the future. At the moment, however, we have to substitute as good as we can with either local exhibits or undertakings on a smaller scale.

Let me please repeat the expression of gratitude for your kind letter and your willingness to let us have the show. I hope that the delay in our plans will not disturb your planning and that in time to come we may have the chance to show the works of both artists here in San Antonio.

With my best personal regards, I am,

Very sincerely yours,



Peter W. Guenther
Exhibitions Chairman

PWG:rb

Memorandum from Lawrence Allen

Thank you very
much. I used
this quite a bit.

Regards
L.

Cleaned out all the junk
I had and this belongs
to the gallery.

(Gra Reed 110. - date June
6/27/60)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



JEAN DELANOUR
DIRECTOR

COUNTY OF LOS ANGELES
LOS ANGELES COUNTY MUSEUM
EXPOSITION PARK
LOS ANGELES 7, CALIFORNIA

G. F. GEHRING
ASSISTANT DIRECTOR

July 11, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith,

I wish I had more of the collector's ways than just worrying about the market. We're on our way.

I wrote a long report for the insurance company pointing out that the restoration seemed as well done as possible now and subsequent work would be required. They should take this into consideration in discussing the devaluation payment.

The picture arrived in good condition and is on the wall again. I just talked with our Assistant Director on the restoration bill. He will call the insurance company today and if the bill is still unpaid give them a jolt as this part can be taken care of before the final settlement.

I should be in New York within two weeks and will try to arrange my schedule to include a visit to Newtown. It sounds very nice.

My best regards.

Sincerely,



James Elliott

JE:cc

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July fifth,
1 9 6 0

Mr. Dewey F. Bartlett,
106 National Bank of Tulsa Building,
Tulsa 3, Oklahoma.

Dear Mr. Bartlett:

Because your letter arrived the week during which we were making preparations for closing the gallery for the two summer months, I am afraid that not only was my reply delayed but that the photographs were sent rather late. There are other paintings in our collection, but the photographer - who has our negatives - went off on his vacation and will not return until after Labor Day.

The two photographs have all the relative information, with the exception of the prices. Therefore, these are listed below:

"First of the Season"	-	\$1,500.
"Still Life and Lobster"	-	8,000.

Both of these are unquestionable as to authentication and I shall be glad to send you their provenance and, as I mentioned in my previous letter, we can arrange to have them shipped to you for consideration so that you may have the opportunity of studying them at your leisure.

Sincerely yours,

egk.

WILLIAM H. LANE
LEOMINSTER, MASSACHUSETTS

June 30, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

For the record, I do not intend to keep the three watercolors by Marin. I shall return them on my next trip to New York, although when that will be I can't say for sure, or I can have them shipped to you if you prefer.

I have some interest in the drawings, although I have not been given any prices. The ~~piece~~ painting also interests me, although I should not like to make a decision until I have a chance to see you. Trust that this is O.K.

I guess it has been quite a long time, since I have been to New York. I have missed seeing you.

Warmest regards,

Bill

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has taken a house there for a year or two. So it looks like the good old days will soon vanish, though Brittany is so vast and rugged, there will never be the constricted feeling that exists on the Riviera.)

Holly is functioning well again, the belle of the Ecole Bilangue. She has wonderful grades, despite the series of illnesses, and I only wish I had had the opportunity she is now enjoying with this fabulous education. At seven she can speak in two languages, write, read and do arithmetic. She has loved seeing so many of her friends from Connecticut who've been visiting on and off. And this summer the Styrons are driving to Concarneau before returning to Roxbury, so that Holly will see her little friend Suzannah Styron again. With all her beautiful Parisian French, Holly is always first and last the Bridgewater kid.

Naturelment, we regret that you did not take the art shows abroad; for ironically, we've seen virtually all our friends from Connecticut since we've been here---seen all of them except, of course, the one who counts most, Madam Halpert. Perhaps after a long rest in Newtown, you might yet be persuaded to meet us on some neutral ground: we'd even go to dull Switzerland to meet you.

I hope to get much work accomplished this summer in Brittany. I have rough stretches ahead on the novel. You ask for a hint. But you forget that you are the one who inspired the theme of the book in the first place. The title is THE NEW AMBASSADORS.

Bill Styron's new novel was blasted by the American critics, & the worst assassination of a novel in many years, but he writes that it is being a big commercial success nevertheless. He is also delighted that Gallimard of Paris is wildly enthusiastic and will publish the book in Paris this fall. This fall, the Paris Herald Tribune is going to get competition for the first time. The New York Times has announced it will now begin publishing their own Paris edition in September; we are pleased, since the Trib here is most inadequate. Why all this nonsense, when obviously Peking is the new world center. In a year from now I believe the USA and Russia will be allies against China. Fantastic the change in balance within a few short months since the failure of the summit at Paris, and Monsieur Eisenhower's monumental idiocy. The descent of America as a first rate power is absolutely frightening, and unless someone like Stevenson can get into the Maison Blanche, I shudder to think what will happen next year.

To forget for a few moments the fate of man, there is always the diversion of going over to the Right Bank, sitting in a cafe and watching the chic whores in their high hairdos and sports cars as they cruise up and down the Avenue Georges V, or going to watch the whores at Les Halles at midnight, or, as is our custom mostly, to sit at the Old Navy cafe on the Blvd. St. Germain and watch the Fulbright and Rockefeller Foundation fellowship boys ogling the young French girls and complaining wistfully how inaccessible they are. If it wasn't for the German and Swedish and American girls I don't know how the American boys

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